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august, 1998

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Talkin' about the Ponzi Scheme

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ISSUE 187 • AUGUST 1998 THAT MAGAZINE FROM CTR, 101.9 FM

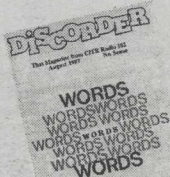
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August, 1987

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A BIT OF LEGGY, '50S INSPIRED Sci-Fi BY LOCAL BRAD SHAW, ENTITLED "SINDY WITH AN S." RECENTLY SHOWN AT THE MOONBASE GALLERY.

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Clover Honey

Who are you (names, ages, instruments played, signs)?

Amy Brannen: 24, guitar, Taurus.

Lauree Thomlinson: 24, drums [& guitar on one song], Libra [a typical one].

Anita Lynn Binder: 27, bass, Virgo (with a Scorpio moon!).

How has the band The Go-Devs contributed to the musical development of Clover Honey? Please explain.

Anita: Well, I was The Go-Devs' second bass player and we played around town a lot. I got to know a lot of people (e.g. club bookers, etc.) which was cool because it got Clover Honey some shows. After leaving The Go-Devs, I was bound and determined to form a band on a democratic song-writing basis. Natalie of The Go-Devs was THE songwriter and I got a little entry. It was an amicable split, though. Natt and I gel along better than ever. So Clover Honey's songs are mostly jammed out, with all of us getting a crack at lyrics, singing, writing, etc.

Anita, does working at a certain photocopy place instill a greater fear of human cloning? Speaking of copying, have you printed many flyers for local bands? What about your Clovermates — what do they do?

Anita: As far as cloning goes, I have no fear of this. I would, however, fear the cloning of some of the mean, nasty, awful customers who cross my path. Yeah, I've printed more than my fair share of band bios, posters, and CD/7" covers to realize how many crappy bands exist.

Amy: I am a face-painter/temporary tattoo artist. As well, I hand-paint T-shirts with my business partner/friend, Angie, and we sell them at festivals and stuff.

Lauree: I work as an office assistant at the mo', but don't plan to do that forever. Probably will go back to school soon ...

Amy, the baton-twirling Halagation of Clover Honey that you are, do you feel that this hobby of yours has developed certain muscles that have aided you in the success of your current project? How does the music scene in Halifax compare to Vancouver (gigs, cover charges, venues)?

Amy: I don't think baton-twirling has anything to do with my muscles, or my guitar-playing, although the idea of twirling on-stage seems kind of interesting ... Halifax, I haven't lived there for two years, so I don't know what's happening now, but I've always thought people in Halifax were really supportive of bands, no matter what kind of music you play. Because Halifax is so small, there's not much selection of gigs to go to, so usually lots of people show up when there's a gig. In recent years, all the good venues have closed down, which led to some tapering off of the music scene, but when I went back for Christmas I caught a show with about 10 really good bands and I saw a lot of familiar faces, so I guess it's still happenin' back there, and probably always will be. People spend more time making music there because there's nothing else to do. Cover charge is way cheaper — and so is the beer!

Lauree, you haven't been saying anything. Tell us about yourself, OK?

Lauree: I guess this is where I'm supposed to come up with something witty and intelligent to say, but I'm not too witty these days. I think I was at some point in my life ... it must have been while I was going to UBC and my brain was ultra-stimulated. These days my brain just seems to operate in slo-mo. Perhaps it's my mundane office job, perhaps the loud drumming sounds I make knocked the sense out of me, or perhaps my cat ate it. But back to the music thing ... [since you asked me such a vague question, I feel that gives me license to speak.] How about some-

thing relevant: I think I've always known I could be drummer, 'cause I'm always tapping. In fact, my grade 10 yearbook comment was 'ambition: to become a drummer.' Is that ironic or what? Even though I had a perm, I still knew what I was talking about.

What the hell is Clover Honey, anyway, and have you ever tried/how do you feel about jalapeno jam? Speaking of jam, where do you jam and where are you gals based?

Anita: Clover Honey is the honey extracted from the clover plant. It's also the name of a pop-culture comic-like book written by a Seattleite (I forget his name). No, I've never tried jalapeno jam and it sounds totally gross even though I love jalapenos and hot stuff. We jam at First Music in a lock-out room with Solarbaby. We are based out of Vancouver; however, we are a truly Canadian band because Amy is from West Chezzetcook, Nova Scotia; I'm from Windsor, Ontario; and Lauree is from Cocoluqua, BC.

Amy: Jalapeno jam — haven't tried it, I'm intrigued.

Lauree: I think I did try it once, but promptly grimaced and uttered, 'It's yuck!'

Ask yourself one question and answer it. So, why do we play music?

Anita: Because I'm a total ego-maniac. It's not really about 'music,' it's more about me, me, me! I love being on stage and being watched. If I had it my way I would kick out my Clovermates and be a one-chick band. Ow! **Amy:** Because I love it.

Lauree: Because I can't do anything else. Oh yeah, and groupies, groupies, groupies!

Discography: Four-song cassette recorded in April 1998.

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604.709.3141 or 685.0535 [Lauree]
cloverhunnies@hotmail.com*



clover honey

Printed Matters



BY GREG ELLIOTT

JULIAN BARNES
A History of the World in 10 1/2 Chapters

(Vintage)
NIALL FERGUSON, ED.
Virtual History
(Macmillan)

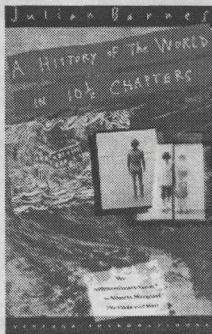
By virtue of necessity, this will be painlessly short, similar to the patience of our dear editrix when she discovered I was being tardy again. Anyway ...

Julian Barnes' History begins with a stowaway woodworm telling the truth about Noah, his family and the ark business. With Noah's expedition — and God's peculiar way of dealing with its creation — as his central theme, Barnes throws at us a hostage situation, a 16th century trial (against those vile woodworms again!), trips to discover the ark and oneself with equal ease, humour and insight. These short vignettes reveal all too human frailties considerably — a

pleasant and light summer read.

Virtual History, edited by **Niall Ferguson**, discusses how certain key episodes of European history might have been different had other decisions or events occurred. Using information available to the contemporaries, and to the present day historians, they explain how unpredictable events truly are until after they have occurred and how it is unreasonable to assume history — made as it is by fallible humanity — is or can be predetermined. In no way do the essays show "life would have been rosy if..." and sometimes the authors stress how situations may have easily been worked by inaction,

concession, or defeat. It is a welcome change, however, to see how history might have been, rather than being told how it did occur without any room for discussion.*



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Basslines

BY DJ NOAH • dinoah@direct.ca

Techno music has been mutating and changing since its "officially recognized" beginnings in the early '80s. Although artists like **Kraftwerk** and **Brian Eno** were around in the '70s, techno was a little rough around the edges, as with any new musical genre. Eno and Kraftwerk were pioneers of electronic music and produced many classic songs. Several Kraftwerk singles have been sampled repeatedly and command a pretty penny from collectors.

Then the '80s came around and "techno" was born. It started almost simultaneously in Chicago, Detroit, New York and many parts of Europe. **Derrick May** from Detroit, considered by many to be the Godfather of Techno, started hammering out minimal beats and warped synths in a turbulent stew of alien funk and cybergo electronics.

A lot of deejays have come and gone since then, some of whom were at the top of their profession at one time or another. It takes a lot of talent and knowledge to make it as a dj and, thus, not everyone will make it. Without the ear for good music and the ability to create new ways of mixing (let's face it, one beat mix is the same as another), a

dj's career could be as short as the life of a fruit fly. Derrick May is still around, along with **Mark Moore (S'Press)**, **Andy Weatherall** and **Marshall Jefferson**. But there are also some newer, amiable-looking mixers that will be around for a long time. One of the most popular and frequently booked of them right now is **DAVE CLARK**.

On Wednesday, July 8th at Luvafair, Dave Clark made his Vancouver debut in grand style. The backdrop for his techno opera was a setting of stimulating visuals projected onto three-dimensional surfaces that altered the already warped loops even more (great job, [sic]). The crowd slowly struggled in, the majority arriving at a fashionable 12:30am, just as Dave Clark unleashed the beast within.

In sharp contrast to the electro and 'big beat' that Czech was dropping, Dave Clark pulled his techno saber from its scabbard and plunged it deep into the crowd, striking down the wannabes and injecting the true with new life. He manipulated the music in a hip hop versus techno manner, combining scratching with transforming. These are two of the oldest tricks that

every dj should be able to do, but it's how the tricks are used on the records that separates the good djs from the best ones.

I was sitting upstairs with a clear view of Dave and the dance floor. I spent a lot of time scouting the crowd to see how they reacted to the hard sounds bleeding from the community bins and was somewhat disillusioned. Here was one of the world's most popular djs kicking it in Lotus Land and there were more people sitting on their asses than at a civil servants' convention. The club should have been packed with frenzied ravers and club kids dancing as hard as a '90s kick drum, but instead it was only about half full of people and energy. In Europe, Dave Clark commands crowds in the thousands, but we were only able to scrape up a few hundred.

He was the best dj to spin in Vancouver in years and anyone who went to the club just to see him could tell you that. We still have some work to do educating people in techno music but the students are slowly learning. Pretty soon the Dave Clark of the world will be playing here every weekend to sold out crowds. *

Grumpy Old Dog



BY BK

I gave my little sister, Becky, a CD for Christmas. Rather than give her something that she had asked for, I gave her something that I knew she would never think of buying or know anything about. My idea was to challenge Becky to listen to something different. Expand her horizons a little. As I tried to decide what to give her, I remembered her at age seven, pinning **New Kids on the Block** posters to her wall. As horrified as I was then, I figured it was a phase, and it was. Before long she was listening to **The Pixies** and **Ani DiFranco**, thanks to me.

I never had an older sibling to teach me about music when I was growing up. I had my parents. So don't laugh too hard when I tell you my first concert was **John Denver**. Or when I tell you that I would go to sleep at night listening to **Roger Whittaker** and **Kris Kristofferson**, both of whom I still like. I take my role as older brother very seriously and I do my best to be the source of information that isn't likely to come from any other source. I figure

that if my younger siblings don't know something exists, they'll never be able to decide if they like it.

Lately Becky has started listening to different music. Music that I don't care for or know much about. I think it is some sort of bland pseudo-hip dance stuff from the heart of corporate America. To be honest, I really don't know. I attribute the shift to her friends, those at school as well as those she has met over the Internet. I want to believe that what she listens to is her business, but it is also my sacred duty to make sure she has a chance to find out about alternatives. Options. I thought the latest **Meca Normal CD**, **Who Shot Elvis?** was a perfect choice for her Christmas gift. Even if she only listens to it once before putting it on her shelf, I would have done my job.

On Boxing Day, Becky gave me the cold shoulder. Since she is a 15-year-old, I attributed her treatment of me to the same adolescent mood shifts that afflicted me at that age. Imagine my surprise when she told me that she

was boycotting a reading I was giving in protest of my "elitist attitudes about music and culture." So much for allowing her to like whatever she wants. I hadn't thought that I was being elitist, but since Becky obviously felt strongly about my attitudes towards her listening taste, I owed it to her to take my own advice and KEEP AN OPEN MIND, which meant listening to, and trying to understand, the music she likes. But there was no point in doing something half-assed, so I decided to get back in touch with all types of music: ambient and trance, rap and hip-hop, rock and pop, folk and roots.

Not an easy thing to do. There are simply too many labels, too many bands, too many records. Keeping on top of changes in music takes time, money, effort, and a willingness to know what is going on. But I am committed to getting caught up and keeping caught up. This column is my regular report on what I sense is happening.

Can you teach an old dog new tricks? Sure you can. *

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7 inch



BY THE INVISIBLE CLAIRE

What am I doing writing it five in the morning? Where did my week go?

Once upon a time there was a band called **Kicking Giant** which threw open the doors of the musical experience for those patient enough to listen. There were a couple of albums, both of them brilliant works of scratchy code disguised as pop music disguised as art, and then silence. These days, what used to be Kicking Giant is called, simply, **KG**, and both the formula and the ingredients have undergone a metamorphosis. "Show Me" is a strikingly complete song, drawn up in shades of nostalgia and timelessness, providing the listener with quick, elusive flashbacks. Is this **The Cure** dressed up like soul? Have I heard this song before? When did KG get so good? The new-obligatory **Dub Narcotic** remix will leave you wondering which version is your favourite. Prepare to be shocked and amazed. (K, PO Box 7154, Olympia, WA, 98507)

Further shock is provided by **THE SKABES**, who at first glance, seem to be no more than a few gutter-inside mawk-tongued crusties. Closer inspection reveals one of the most enjoyable 7" releases in eons. "The Greatest Hits: A collection of timeless classics" is more than a safe-syn-studded shouting match — it's original, highly entertaining, and full of happy surprises. Helen Gashly coos, yelps, and croons in English, Polish, Spanish and Greek; Ana Mischief provides energetic keyboard lines and the rest of the band follows the peace-punk line with creativity and ease. New-wave Oi? "Illegals" proves it can be done. "You Shithead" carries echoes of **The Poison Girls**. Don't miss this record — it may restore your faith in punk. (WACP, 12 Weyat Circle, Somerville, MA, 02143)

Less a musical than a technical experiment, the **Bleeeeeeeauuuurrghhh!** compilation crams 84 songs by 73 bands shoulder to shoulder in a nerve-jarring pastiche of speedy, dirty, noisy violence. Most of the songs go by too quickly for any reasonable critique to stick; however, some of the titles are quite amusing. My votes go to "Strawberry Shortcake and Friends Holding Hands and Going Around the Goats" with Custard and Pugsake Watching" by **NOOTHGRUSH**, "I Ran Over Your Dog While He Was Taking A Shit (Part 2)" by **JAPANESE TORTURE COMEDY HOUR** and "Cruel, Rude, Defensive Street Entertainers Will Die of Hunger" by the **MISANTHROPISTS**. (Slap-A-Ham, PO Box 420843, San Francisco, CA, 94142-0843)

Beige Powder Keg by **THE DINKS** is essentially a tribute to Canadian adolescence. Who among us can approach pop-punk versions of "Everybody Wants Something" by **Tim Remy** and the theme song to the Edison Twins without cringing in recognition? (Mealhead, 56 N High St., Thunder Bay, Ontario, P7A 5R3)

On **Solex All Lickity Split**, Miss **SOLEX** (known to earthlings as Elisabeth Esselink) prepares us a field full of boingy, digitized flowers and then hops through it in perfect time. Her electronic pop fusion is brassy, bold, and very, very catchy — so catchy that one wonders just how trendy and famous Mlle. Esselink will be in a month or two. "One Louder Solex" toasts in the eerie blue light of the television screen. This is music for indie-pop stoners, so crack open a litre of cherry-chocolate ice cream and share a spoon with your friend. (Matador)

RIZZO is Sarah and Jen, two highly adorable ladies who have perfected the clever turn-of-phrase and naive semi-clever esse-

sential for really classic underground pop. "Slymster" is lyrically sly and touching — the whole stilly-noisy-cardigan-boy image is summed up perfectly in but a few short lines! "Roadsong" features the inimitable (**Bonfire**) **Madigan Shive** on cello. In less than ten words: fetchingly citted love-saturated lo-fi... gosh, sigh. (Cher Doll, PO Box 23333, Seattle, WA, 98102)

The ladies and gent of **LONGSTOCKING** are, musically quite competent but conceptually unexceptional. "Will You Stay" failed to resonate with me. "Something Else I Can Never Change" stirred a couple of faint ancestral memories — I see the rainy exterior of a drugstore, some early 1980's graffiti, and the mid-calf hemline of a nameless girl. Missing tones and wails of notational error make the song interesting. Once they get a stronger hold on the new sound [which new sound I can't say — anything, really], Longstocking might be great. (K, see above)

It is a pity that **The DISOUSTEENS** is only a pop punk band; the lyrics are of a distinctly higher grade than most writing of the genre. Whoever writes the words to these musically unchallenging melodies is obviously capable of more than verse chorus verse repeat ad infinitum. (longshot #233-6006 Asbat St., Vancouver, BC, V6B 2K7)

Welcome to a crypt full of seaborian film. On "Bologna Pagna," **THE DUKE OF MEDULLA** greets us with full heavy metal regalia, King Diamond makeup and queer **Primus** mimicry. Watch out for the extended guitar solo. "A Cup of Black Ice" signals: roll the twenty-sided dice! We're in fucked-up D&D territory here. The record ends with some slow-pace amplified wanking. Dude. (freeload, www.minotaurmedia.com/freeload.com)*

Demo Derby

BY SARAH EFRON • citrnews@mail.ams.ubc.ca



I missed the last issue of **Discorder** because I was off at the **Z Media Institute** in Cape Cod, Massachusetts. This week-long conference brought together an interesting group of participants to discuss media theory and radical politics. This annual gathering is hosted by **Z Magazine** and features "left luminaries" such as writer **Michael Albert**, foreign policy expert **Steve Shalom**, Alternative Radio host **David Berenson** and linguistics professor **Noam Chomsky**. We explored subjects like anti-racist organizing, queer theory, alternative economics, and political satire. To explore **Z Magazine** on-line, with live forums and links to activists around the world, go to www.zmag.org.

Vancouver's transgendered community held its first demonstration at the end of June. Transies, in case you're not sure, are people who don't fall into fixed gender categories. The label includes transsexuals, people planning to undergo sex change operations, and people who don't want a sex change but nonetheless feel they don't fit into their biological gender category. Transgendered people encounter fierce hostility in many areas of their lives for defying the binary gender system, one of the most firmly entrenched beliefs in our society. In Vancouver, transgendered people have been excluded from women-only gatherings and have been targets of hate literature. They often face difficulty finding employment and are the victims of violence. The demonstration, however, was a very positive and unifying event.

The Right to Protest is a coalition created in response to the city crackdown on activism in Vancouver. Several months ago, the **International Women's Day Committee** was fined over \$6000 for policing costs for their annual march. Earlier this year the **Canadian Fed-**

eration of Students were billed \$1454 from the Day of Action against student debt in January. They were charged for policing costs and the videotaping of the demonstration, despite having an official permit from city hall. And just last month, the organizers of the anti-racist demonstration in Surrey were charged thousands of dollars for policing costs. In Vancouver, demonstrating is no longer a right but a privilege. You are free to express your views, as long as you have ten grand in the bank to back you up. The police are not acting in the interests of the general public, but instead are operating a fee-for-service business. Soon they will charge a fee for arresting you, and for room and board in prison.

I figured the **Folk Festival** was one place I could count on for a bit of sanity in this city, but this year I ran into some rather questionable characters. I stumbled across a table set up by the **BC Men's Resource Centre**, who were peddling a very dodgy book called *The Myth of Male Power* by Warren Farrell, Ph.D. The basic premise of the book is that feminism is a lie, and in reality, it is men who are oppressed. Here are some sample arguments:

1. Most men are not only women's unpaid bodyguards, they actually pay to be a woman's bodyguard by paying on dates.
2. Men die earlier than women because women lead easier lives because they get to leave the work place to have children.
3. So-called rape is usually the result of a woman regretting her drunken actions from the night before.

The book is riddled with endless examples of this neo-sexist illogical garbage. But Farrell assures us he's a true supporter of empowering women. In fact, he even writes, "When I see girls playing baseball, my eyes well up with tears of happiness..."

Hopefully I'll have better luck at **Under The Volcano**, described as "a festival of art and social change." The day features 70 performances, including punk, folk, hip hop and blues from various touring artists. The festival is Sunday August 16 at Cates Park in North Van, and admission is on a sliding scale and ranges from \$5 to \$20.

If you like to drink coffee and don't like authority, you might want to go to the **Anarchist discussion group**, 7:00 Fridays at the Grind (Main @ 25th). Expect to meet some good people, and some overbearing people who love to spew incoherent semi-historical conspiracies.

There's another **Free University** happening on August 1st and 2nd. These free forums are meant to supplement the things you didn't learn in school, e.g. political situations, media analysis, hands-on skills. You can learn how to make a guerrilla garden, how to create your own zine and how to fix your bike. The weekend will be followed by a yet-to-be-announced action on the 3rd.

Active Resistance looks set to be the biggest radical gathering of the summer. From August 17-23 activists will gather in Toronto to participate in workshops, forums and hands-on projects. The core groups focus on building revolutionary movements, alternative economies and collectives, community organizing and Art and Revolution. For more info, call (416) 635-2763, or email eresist@ato.ca.

And don't forget one of the most fun days of the summer, the **Queer Pride Parade**. The march begins at noon on August 2 on Denman Street, and heads down to Sunset Beach. The Roundhouse Community Centre has a show of queer artists until August 15. If you have any information to pass on to Demo Derby, e-mail me at citrnews@mail.ams.ubc.ca •

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Black Anger -tha movement

Black Anger is a fiercely political hip hop band from Tacoma, WA. Formed in 1991, their current lineup consists of Kendo (sometimes spelled Kendu or Kendo aka the 3rd Eye Assassin), age 28; DJ Sayeed (aka the Beat Mechanic), age 23; Ereal (Asim — the lyrical assassin), age 24; Wicked D (the Ruff 'n' Rugged One), age 23; and introducing the unofficial new recruit Nomad the Nomadic, age classified. The following interview is another one of those strangely informal but highly cost and time effective deals, the e-mail interview.

•by Mica Rage

DISORDER: K Records is legendary for its support of indie-to-fi bands, but has little history with the hip hop community. What was your reasoning behind releasing your music on K? How has the label been able to network with the hip hop community and do you feel like your integrity is questioned because you aren't signed to Def Jam or another big rap label?

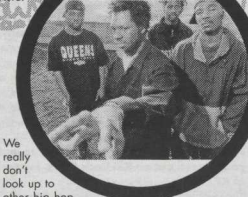
Our relationship with K Records is actually a relationship with Calvin Johnson, but the entire K staff is down with us. Dead Presidents were actually the first hip hop group to put a record out with K. Brian Webber, who produced for Dead Prez, also plays with Dub Narcotic Sound System. We met Calvin through our friends in D.P. My partner Son-E, who was the lyricist of D.P., invited us to a show, we met Calvin, invited him to one of our shows, and BAM!

Making hip hop records was and is a learning experience for K. Hip hop and alternative, punk, and rock music are totally different when it comes to the business end of it. Hip hop right now is 'pop' — well, what most people hear on the radio and see on MTV — so to really sell records [10,000 plus] you have to follow certain guidelines. But the most important is to build a hip hop UNDERGROUND following. That means, speaking hip hop 'speakology,' dealing with hip hop distributors that deal strictly with grassroots, noncommercial-type hip hop as well as their normal distributors like Caroline, and last and not least, that means putting out vinyl. In the past, we haven't been able to reach that core hip hop audience that we would have liked, but the alternative dealers are cool. They try to be openminded and really dig deep to understand what we are trying to say. Sometimes the shows that we do with Dub Narcotic Sound System are our best shows. But our message is

aimed at a certain audience. We want to wake up our brethren. Knowledge of self was stripped from the conscience of Black people and we are here to restore certain truths and values that were lost and purposely hidden. We never really wanted to be signed to a big label. With K, we could be free to do what we wanted to do. Even though we are putting our music out on Du4Self Recordings we are still associated with K records. We want to use the paradigm that was set forth by Rawkus Records, who were just awarded the industry's No. 1 indie label.

What are Black Anger's musical and political influences?

Musical influence: hip hop culture.



We really don't look up to other hip hop greats as role models or idols.

Kendo: I've been doing this music just as long as KRS One, Chuck D of Public Enemy, and Rakim of the legendary Eric B & Rakim, though I consider these cats to be leaders of a hip hop movement.

Sayeed: My father inspired me simply by collecting all of those old records that we used to sample our first 100 or so songs. Donald Byrd, Herbie Hancock, and Stanley Turrentine were my favorites. Before a lot of other cats like Tribe Called Quest were using jazz loops, we were heavy into it back in 1987. We live hip hop, so that in itself influence what we do. We are active in our communities on a grassroots, organizational level so we rap about what we know and how we're living, honestly and sincerely. No gimmicks. It was once said that if you wanted to hide information from Black people put it in a book. Reading books like *Black Nationalism* by Stokely

Carmichael, *How to Eat to Live*, *Theology of Time*, and *Message to the Blackman* by Hon. Elijah Muhammad, and many others set the motion for our spiritual, mental, and physical growth. Again, we want people to know we didn't embrace hip hop culture because it seemed cool at the time, nor did we learn how to rap from watching videos on MTV and Rap City. Many up-and-coming hip hop artists are still searching for an identity in this hip hop battle field.

Kendo: I've been making crowds since "Hooool!" since 1982-83. That's when I became an MC (Master of Ceremony). A lot of so-called MC's can rip the most complex, mind-shattering lyrics when in a cipher. But get

them on stage in front of 50-1000 people and they're wick wick wack. Straight up amateur night at the Apollo. MCing has always been sort of competitive — actually, all elements of hip hop are 50% competition, 50% artistic expression — but you know I'm sick and tired of hearing rappers kick all this bragadocious shit on the mic who have ONLY been in one battle in their entire life.

The content in your music has a definite political leaning. Can you elaborate on the messages that Black Anger portrays?

We portray righteous living. But we ain't monks. Peaceful living. But we are militant. If we have to go down, we will go down fighting for what we believe in. We really don't like to be labeled as a political group, even though it might sound like we're straight up left-wing socialist revolutionaries. Well, we are, but we're not. We get involved in community protest, we support AIDS awareness programs such as P.O.C.A.A.N. [People of Color

Against AIDS Network], we were major supporters as well as organizers for the Million Man March on Washington D.C. in '95. In fact, we are down with the Nation of Islam and The Nation of Gods and Earths. We started an organization called The Black Family Foundation. We did a little too much with that organization: fundraisers, study groups, lectures, voting registration drives, talent shows, cultural awareness workshops, etc. So we don't just talk, we walk our talk. We endorse the ancient proverb of Each One Teach One: Knowledge of Self is the most important concept when speaking to the masses. We only know what was taught in the public [brain washing] school system. It is a must that we question what is said to be the truth and, most importantly, be able to challenge the false teachings of the 10% who are the oppressors, purveyors of capitalism, blood-suckers of the poor. We, the 5%, the poor righteous teachers whose duty is to civilize the uncivilized, educate the dumb, deaf and blind (85%) who are lost to the knowledge of themselves, given false icons to worship; and tricked into falling in love with a system that keeps the rich richer and the poor poorer.

It's unusual for a hip hop band to talk about 'fulfilling the responsibilities of fatherhood' and that, 'if you are disrespecting men, you are disrespecting God' in their materials. How does being a parent figure into your musical working lives? Having pro-feminist politics obviously distinguishes Black Anger from a lot of other hip hop artists.

It might sound unusual for hip hop crews to accept responsibilities such as fatherhood because most artists enter the game at a young age and haven't really been through shit. In fact, the title of our next project is *Raising Daughters/In the Temple*. We teach that the character of a nation is based on the character of its women. In this day and time, women have gone stark wild. Things up in ya ass, dreams of being a female pimp and sporting lingerie in videos has become a marketing scheme to sell records and movies, I mean sell themselves, or exploit themselves or should I say Sexploit themselves. Women need to realize that they represent earth, mother, nature. Women are truly divine. What Black Anger receives in the hip hop community is RESPECT. Because we say the things that most are afraid to say. Sisters, especially, appreciate the wise because we call them queens, we treat them, as such and, in return, they carry themselves as just that. QUEENS!

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think small

bangs

by Julie Colero

Julie chats with Maggie Vail, bassist/vocalist of Olympia's Bangs and employee of indie label, Kill Rock Stars

DISORDER: Do you know why the [Bangs] changed their name from the Bangs to the Bangles?

Maggie: Well, there was another band, from New Jersey, and they were threatening to sue. Yeah, that's one of the stories. [With us] I guess [Bangs] just sorta sounded better. We figured that if we weren't going to be The Bangs, we would just be Bangs.

Does Bangs do a lot of stuff with the Kill Rock Stars artists?

Yeah, usually ... well, no, not really. The bands we usually play with are Love As Laughter, they're a K band, or the Tight Bros From Way Back When. You're kind of similar to the Donnas, is the fact that you're really loud ...

Right.
But the Donnas are getting ten million times more attention than you are getting right now. Now, is that a conscious choice that Bangs has made — not to do a lot of interviews right now?

No, we probably get as many requested. Lookout! have gone and hired a publicist for the Donnas, so there's somebody pushing them really, really hard. It's strange, because I do publicity at Kill Rock Stars, and I find that when a band has a schtick, then people want to write about them that much more. Like, all of them are named Donna, or they all have T-shirts with their names on them. And then it's like, 'Oh, there's something to write about there.'

I'd still bet on you if there was a Donnas versus Bangs fight.

It's so weird. We played with them in San Francisco at the Bottom of the Hill, and I was thinking that I'm not sure if I'm into the Donnas, because of the whole thing about their manager writing their songs. But then I was wondering if even that was just a ploy, because of the Runaways thing.

It makes them a total 'girl band.'

Right. I was like, 'Is this some sort of other way to

get press? The lyrics just seem like an old man's fantasy of what a young girl would say ... to me. And just knowing that this guy helps them write lyrics — I think they write their own lyrics now. They're amazing musicians, though, they really are. When we played with them, we were totally blown away. I think that they're really good, but I wish they would write their own words.

I really like how aggressive your album seems to be.

It's so much fun to play, too. It's completely cathartic. Do you play other instruments as well as bass?

Yeah. Actually, I'd never played bass until we first practiced. I really want to play drums. That's my big thing.

So the next thing is to kick Jessie out?
No, Jessie's too good. But I'd like to be in another band and play drums.

Do you find that working at Kill Rock Stars ever causes any conflicts of interest, since you guys are on the label? Do you have the job first, or the signing?

Oh, I've had the job for four years.

So it was just the right thing to do, to sign to Kill Rock Stars when the time came?

Well, it's the first band that I've been in that someone showed any interest in.

Do you have to do your own promotion?
Uh huh.

That must be strange.

It was at first, and then somehow [it] became really easy. [But] I don't want people to feel obligated to write about us. I talk to people, to writers, and sometimes we become friends, so I didn't want to have any weird pressure when I call them up and ask them 'Did you get the CD?'

Do you have any big influences that you're working from?

Yeah, I've got tonnes of very big influences. I'm the kind of person who gets obsessed with little things. Specifically, bands. Ever since I was seven years old, when my dad bought *Beauty and the Beast*, I would jump up and sing from on top of the coffee table as loud as I could. I sorta did that last night, too ... The Go-Gos, The Ramones, Elvis Costello. It's my dream to write lyrics like that. I've always written my lyrics. It's so hard to write songs, like music. I have the hardest time doing it.

I guess the collaboration helps out.

Definitely. I just want anything off of what Sarah's doing. But coming up with a song out of nowhere is difficult for me. And that's my biggest goal, to get past that.

Julie chats with Sarah Utter, guitarist/vocalist of Bangs and employee of indie label, K Records.

So you got a new job?

Sarah: A new job in a place that I've been working at for a while. I work at K Records, so ... I changed my job from radio promotions person to managing the warehouse, where all of our shipping, receiving and distributing goes on.

How did you get hooked up with K?

I've known Calvin for quite a while. I grew up in Olympia, so I've been going to shows forever. I was in a band called Plastique, a two piece band, and Calvin was really into it. He put out a couple of 7"s that we did. They'd give me miscellaneous work to do, because they knew that I was broke; they'd let me come in and stuff 7"s or something. I kept bothering them for any available jobs because I really wanted to work there and then, sure enough, somebody quit. They gave me the radio job, but I wasn't very well suited to it, because I don't really like to talk on the phone all that much. I'm more suited to the warehouse lifestyle, the cementland, as opposed to the carpetland, where all the salespeople work. We're the more blue-collar employees of K.

Where did the choice come from to put your record out on Kill Rock Stars, instead of K?

I just wanted to see what working with another label would be like. I was sort of torn, since Calvin

maybe hadn't heard the record, but recognized the label. It seems like KRS has a ton of recognition anywhere, even in the smallest backwoods towns.

Both you and Maggie have jobs that permit touring.

Yeah, it's really good. Both K and KRS are places where music is really important to everybody who's there, so they understand when you want to take time off to tour. It's an unwritten thing ...

Does your drummer, Jessie, work in the music industry as well?

No, he manages a pizza parlour up in Seattle. Actually, I wish that he worked somewhere where he wasn't in the kitchen, because a couple of weeks ago he was chopping something, and he accidentally shoved his finger into the cuisinart, and he cut off the end of his middle finger. It healed up pretty well — he had to get stitches and stuff, and it looks pretty bad — but he's still able to play drums. I'm just kind of worried, though ...

High risk ...

Yeah, there's not much of that going on here [at K]. We had a big show with Sleater-Kinney about two weeks after the incident happened, and we told him not to play, but he did, and he was fine. He has really big hands, so it's OK.

Do you get much time to work on a new album?

Maggie is always super-busy with work, Jessie is always in Seattle and can't get off work, and my job has a whole lot more responsibility to it, so in the last couple of weeks we haven't been able to practice very much. Jessie's pretty dedicated to driving down here a lot ... he has another band in Olympia that he



bangs
maggie sarah jessie

has helped me out a lot; he's always been the one encouraging me, saying, 'You should record this. Put something out!' I had a weird feeling that I should stick with K, because I'm dedicated to it, but Bangs is really a whole different thing.

Maggie was saying that you play with a lot of the local bands, like Love As Laughter and the Tight Bros ...

There's always no lack of talent in Olympia at any given time. There are always people making new bands or working on new projects; it always seems like something's going on.

Do you have good recognition across the US?

It actually surprised me, because we've only been in a band for a little over a year and we've only played in the Northwest ... It's kind of scary to be in a new band and go on a US tour alone. One thing I noticed is that the fact that we're tied to Kill Rock Stars is a really good thing; it seemed to bring kids out who

practices with too, called Polecat. They're just about to put out their first record, on a label from Ohio. **Are you still working on solo projects as well?**

I'm always just playing with friends and stuff, and don't really have anything concrete going on. I'm working on some things. Right now, I don't have much time [because of Bangs], but I always try to make time to play guitar with friends or make up songs. I guess that I do do another project — I play in a band called Witchypou with Slim Moon. I've been doing it for about a year now, but we don't ever practice; we just play an hour every few months and practice for about an hour before we play. It's more experimental than anything I've ever done before. *

Bangs' new full-length, Tiger Beat, was released just months ago. If you're looking for more, check out their mail order only 7" on KRS and another new 7" on 10-in-1 Records, both due out soon.



BY ANNA FRIZ *Firewater*

It's a summer day in June. A tall, thin man, whose hair grows surprisingly like Art Bergman's, walks into the bunker-like studios of CTR in black jeans, boots, and a long-sleeved shirt. He has come prepared with gypsy music, the soundtrack to West Side Story, and bottled Budweiser. He ducks out side frequently to smoke. It's hot, but he's not sweating. He's a man with no pores and no last name. It's Tod A. from Firewater.

DISORDER: I hear there's a little history around the name Firewater. I mean, that it was not the original name that you'd chosen to start with.

Tod A.: Well, we had another name. Actually, Firewater turns out to be the better name, so I guess that was a good thing. We were called the Organ Grinders and it turned out there was some two-bit punk rock band in California that had put out one single and then threatened to sue us for a million dollars or some ridiculousness if we used the name — even though they put out one single in five years of existence. I think that's pretty pathetic. I wonder if they put out another single yet.

So who's actually in the band? I see the lineup's really changed between the first album, *Get Off The Cross We Need the Wood For the Fire*, and the new album, *The Ponzi Scheme*. So who's actually playing on the tour?

[in spooky British accent] Nobody really knows. We're shrouded in mystery. [in regular ol' American] It's a bunch of crazy Israelis and Hungarians and Romanian guys that we all met up in New York. There's one guy from Boston, and one guy from ... I don't know where the hell he's from, we found him in the subway.

Part of the promotion for Firewater has been, 'We have people from Jesus Lizard and from Soul Caughing and from Motherhead Bug ...'

That was the record company's idea. Basically, I

was in this band called Cop Shoot Cop that kind of disintegrated. I had a bunch of songs and no band, so I just called up all my favourite musicians: Duane from the Jesus Lizard, Yuval from Soul Caughing, blah blah blah. And luckily they were all able to do it. But then it becomes some 'Cavalade of Stars' or some such bullshit, but then, obviously, they have their little side project bands, so I said 'Well, then on the road. So I had to come up with a new band. The other thing about this 'Cavalade of Stars' image is that it leads you to believe everyone's hanging out in the same bar in New York, but I guess that's not true. No, it took months of preparation to get everyone in the same town for ten minutes.

in the band. Is it mostly your material?

So far, it's gradually distilling into a constant lineup. Once we get to that ultimate lineup, then I think there's going to be more contribution from other people. But at this point, I'm the one wielding the whip.

What is a Ponzi Scheme?

Ponzi was the guy that invented the pyramid scheme back in the '20s. He was basically an idiot who didn't realize that pyramid schemes don't work. And since no one had ever tried it before, he sort of invented it despite himself. And in the process he bilked thousands of people out of millions of dollars. He wound up dying about three years in jail for it, but basically through his own stupidity.

our van — that was pretty hilarious.

Someone spotted a suspicious brown paper package under the seat?

We were actually eating in a Japanese restaurant because our show had gotten cancelled — because of the name of the band and the riots had just happened. We had this camouflage van we'd bought from some military enthusiast. So for some reason, this 18-year-old National Guard guy was standing on the street and thought, 'Hmm, looks paramilitary, they must be terrorists.' So they came into the restaurant just as we were finishing eating and hauled us out at gunpoint, much to the chagrin of the waiter who had not been paid, put us in handcuffs, questioned us for three hours and ripped our van apart.

"Well, it's a concept album, actually. It's about a deaf dumb and blind boy who becomes a skateboard champion ... No, actually, it's just the relationship between organized religion and pyramid schemes ..." — Tod A.

Who did you find in the subway?

A guy named Dylan Williams, the new viola player, makes his living by busking in the subway. It gets a little hot in New York in the summer, he was looking to get out, and I actually just ran into him and asked him to come on tour and he said, 'Hell, why not?'

Would you say you're the one to spearhead this project —

[taking mock offense] It's not a project, Anna. It's a band. We get the van, we drive to the club, we make a loud racket. It's a band. A project is like something you do for homework. It has an ugly ring to it. I'm sorry.

So the band/collective —

Just band. We have an open door policy, but it's a band.

You seem to be the more constant person

Didn't he end up penniless when he died, wasn't that the kicker?

Yup. But he coined a phrase. How many of us can have that claim to fame, to coin a cliché?

What is this album about?

[more British accent] Well, it's a concept album, actually. It's about a deaf dumb and blind boy who becomes a skateboard champion ... No, actually, it's just the relationship between organized religion and pyramid schemes in which it takes sort of a leap of faith and the payoff never comes.

Tell me some touring stories.

In this band, we try to stay away from low enforcement as much as possible, so no stories yet.

What about your previous incarnation [as Cop Shoot Cop]?

There was the time we got arrested in L.A. shortly after the riots, under suspicion of having a bomb in

They finally realized there was nothing in there except dirty laundry and amplifiers and let us go. **This proves you'll do anything for free sushi.**

Actually, pangs of guilt set in and we had to go back and pay the bill.

What's the story behind the CD tin?

Oh, yeah. Our new CD is in a can 'cause we thought jewel boxes ... well look at this thing. They're cheap, they break. We wanted to do something a bit more lasting, so we put it in a cigar can. But it was a big pain in the ass because the company we hired to do it makes mostly cigar cans and cat food, apparently. They had a huge order for cat food and our record got bumped back by a month. They tell us this two weeks before it's supposed to be in the store. I guess Tender Vittles is more important than Firewater. *

LAST CHANCE TO GET IN THE LOCAL MUSIC DIRECTORY!

The annual directory, chock full of contact numbers and addresses of bands and the businesses that support them, will be in the September issue. The deadline for entries has been extended until August 15, 1998.

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VANCOUVER INTERNATIONAL JAZZ FESTIVAL

BY REBEL JAZZ, BRADY CRNFIELD, ANTHONY KINKEAD, AND PATRICK GROSS

IN REVIEW

**FRANÇOIS HOULE FIVE
MARK ELIAS' OPEN LOOSE
GERRY HEMINGWAY QUARTET**
Saturday, June 20

Vancouver East Cultural Centre
I was asked to step in and check out this line-up relatively last minute. Didn't know much about any of these outfits, but I got a bit of prep courtesy of Brady, who lent me **François Houle Five's** latest album, a tribute to the memory and work of clarinetist/composer **John Carter**. What I heard left me impressed and eager for the show. It turned out to be an outstanding night, with all three groups displaying incredible virtuosity and passion. The **François Houle Five** (clarinet/trumpet/cello/bass/drums) essentially showcased the work they've put together for their new release, but this wasn't just some dry record promotion — the live/visual element really showed off the talents of this quintet and their obvious love of Carter's music. NY trumpet heavyweight **Dave Douglas** was a particular pleasure to watch (whether he was playing or not), and one of the real highlights of his set was a breathtaking cello/bass duet. Bassist **Mark Elias'** trio (sax/bass/drums) was similarly impressive, strutting out a number of lengthy pieces anchored by Elias' graceful bass work. A bit more rambling than the other two outfits' work, but nonetheless a pleasure to watch. The **Gerry Hemingway Quartet** (trombone/sax/bass/drums) finished off the evening with a stunning set of real jazz heroics — these guys really cut loose, within tightly structured pieces. This one had the jazzos awestruck — myself included. **AK**

**CUBANISMO!
Sunday, June 21**

Vogue Theatre
The show had just begun when we arrived and, already, the place felt hot and sweaty. This was the party gig of the festival. It took the 19-odd piece band a couple of numbers to get us going — to lose that famous reserve of ours — then there was no turning back. It was dancing heaven, baby.

It was all a daze once we started shaking and twirling and jumping. I should have kept my DISORDER review head on, but the good people from Cuba saw to my decapitation. The band played and we danced with big smiles on our faces. Trouble and strife were far from our minds — unfortunately, a band can only play for so long... **RJ**

**THE WILLEM BREUKER KOLLEKTIEF
DAVE DOUGLAS' THE TINY BELL**
Sunday, June 21

Vancouver East Cultural Centre
I'm not embarrassed to admit that I'm a committed **Dave Douglas** fan. I was excited to see this show, practically dying. I love **Masada**, as well as Douglas' other Tzadik-released stuff. I saw his quartet at last year's Jazz Festival, and I recently saw him in **Myra Melford's Same River Twice**. I also enjoy **The Tiny Bell's** first CD, which is on Songlines. Of course, **The Tiny Bell** did not disappoint. They ruled! I was thrilled, and they justly received a standing ovation. They are enthusiastic, good-natured players who seem to have a good time performing. They were also humorous and ironic without being insipid. Musically, the whole band was absolutely on: Douglas squeaked, burred and sonorously blasted with his trumpet. And **Jim Black** was all over his drum kit. He was smooth, coordinated, and controlled with everything he did — always on the beat, even when he was just picking up or dropping items from his weird assortment of extra percussion. I had to shake **Black's** hand; a corny gesture, I know, but he was amazing. Guitarist **Brad Shepik** was also appropriately driving. From my vantage, though, it seemed that Shepik sometimes got caught up in his small array of foot pedals. Maybe I don't understand their function, but I'm not sure if he was always in control — although it sounded right, which is all that matters in the end. All troubles aside, their diverse set ran effortlessly through raging Klezmer-inspired stuff, "avant-garde" post-bop and Eastern European folk tunes. They also did one piece that sounded **Slint**-like, with a moody, repeated guitar line, down-tempo drumming and a lyrical, trumpet lead. I wouldn't want to play after **The Tiny Bell** Trio. I was surprised they were not headliners.

The official headlines, however, were willfully absurd. **The Willem Breuker Kollektief** is an 11-piece band, including Lorie Lyne Trytten, Alex Cox, Peter Barkema, And Altenfelder, Boy Rasmakers, Nico Nijholt, Bernard Hunnekin, Arjen Gorter, Henk de Jonge, Rob Verduin and Willem Breuker, all on various instruments. They were nuts. They had all these silly routines that were almost slapstick-like. Not surprisingly, the Kollektief's apparent foolishness belied their actual very accomplished playing. As is the case with successful parodists, a high degree of skill is required for the spoof to have any credibility or humour. Power and legitimacy are tied here to fluency and competency. **Spike Jones** is a famous example. It was obvious that the Kollektief were serious musicians consciously putting on a comedic review. And although not much was musically out of their range, which included swing, free jazz, and classical, the emphasis was always on humour. The humour acted as an alibi for more daring and unconventional playing that would usually slip in during the solos. In particular, Willem Breuker blew an intense, abstract solo. However, the criticality of this "negative" undercurrent was somewhat wasted on the assembled, presumably inebriated audience. But the Kollektief could also easily play the most conservative venue, where their Dada-inspired antics might both entertain and challenge. The Kollektief's silliness is merely a ruse. Besides, unjaded and unaware audiences still do exist, and even the cynical might be reborn — those embarrassed to be entertained by such simple means. Transgression is not entirely limited to empty gestures, but it is contextually oriented. Such clowning has long been part of Breuker's performance strategy, stretching back to his founding of the Dutch Instant Composers Pool in 1967, with Han Bennink. And, as part of this tradition, the Kollektief was founded in 1974. Needless to say, I found them very entertaining. But their unrelenting goofiness was occasionally too much. And even though I enjoyed myself, if I had known in advance what their show was like, I can't honestly say I would have gone to see them. That said, I was pleasantly surprised. The next time the Kollektief is in town, take the whole family — this is not a derivative comment! **BC**

**GBEHARD ULLMANN'S TA LAM ZEHN
PAUL PLIMLEY, FRANÇOIS HOULE, MARK HELIAS AND DYLAN VAN DER SCYFF**
Monday, June 22

Vancouver East Cultural Centre
Pianist **Paul Plimley** is both a hyper-kinetic guy and a very talented local composer and improviser. His solo CD on Songlines is enjoyable, but it is more entertaining to watch him play live — he's a very odd, expressive, and physical player, like a mad puppet. His colleagues for this performance were equally great: **François Houle** on clarinet, **Mark Helias** on bass and **Dylan van der Scyff** on drums. Their material was a seamless hybrid of jazz and new music, but I'm not sure if they performed any composed pieces. It all seemed improvised, like some fantastic magic. It doesn't matter, because they put on the best show I saw at this year's Jazz Festival. No matter how their work was devised, they really rocked. They are smart, dynamic and tactfully restrained players, and they interacted brilliantly and effortlessly, almost intuitively. The pieces developed smoothly and intelligently — I felt involved with them as they happened. There was always some new event or alteration to appreciate. Nothing was predictable, too easy or ingratiating. Their individual and collective talent and experience were generously demonstrated and proven. Most importantly, they understand that improvisation can also involve space and silence, not just flurries of notes and clattering drums. Almost anyone can make a "free" racket, but the subtlety of their work would be hard to replicate. I was hypnotized by their skill. When they finished, with much deserved and enthusiastic applause, I compulsively fantasized about possessing a recording of the show for my very own, to listen to over and over and over again.

And so, I was in a peaceful and welcoming state of mind to be presented with multi-instrumentalist **Gebhard Ullmann's** extended band — nine great players and an accordionist. I include already heard the Songlines CD of **Ta Lam Zehn**, which is good (at times, Ullmann over-uses all the instrumentation, to unusual effect). However, nothing compares to the fabulous "existential" event of all those horns going at once. I loved it all. Ullmann's work is highly organized, with tight and dynamic, inter-locking melodies and rhythms, counterpointed with looser, free sections. All of the players were great and they all executed amazing solos (including, on various instruments: Hans Hassler, Dick Engelhardt, Thomas Klemm, Jürgen Kupke, Joachim Litty, Heiner Reinhardt, Volker Schlott, Hinrich Beermann and Theo Nabicht). Apparently, Ullmann has traveled extensively and takes some inspiration from the multitude of indigenous or folk music-types he's encountered. But he does not simply take on such music like a disguise and dumb it down into the surreal and embarrassingly self-congratulatory marketing category of

world music — this is not dinner-party music for indulgent yuppies. Ullmann's particular music forms and newly utilizes the qualities and particularities present in a non-exploitative and non-objectifying way. His work is respectful and seems to include his referencing almost obliquely, not superficially. He's also thoroughly familiar with western classical and jazz music, besides. Ullmann's pieces emerge as completely new things — even his version of "Mack The Knife" is distinct. As a curious side observation, the works performed were almost entirely at the same tempo, a firm walking speed. This corresponded to the funny, side-to-side step dance that Ullmann did throughout his performance. Oh, our funny German friends, I love them. All things considered, this was a consistently great show. **BC**

**MARK MURPHY AND ALAN BROADBENT
BRAD MEHLHAUD TRIO**
Monday, June 22

Vogue Theatre
Brad Mehlhaud is a stunning, soulful pianist. He laid it all out that night — inside out. His opening piece, "Nice Pants," was an amusement park ride that changed its shape and direction a number of times, sweeping us off our seats. That is how this band played. The trio continued with a string ballad, "Song Song," another blazing park ride, "London Blues," and then another couple of ballads that were simply lovely. Both were cover versions, one a **Radiohead** song, "Exit for a Film," and the other was by **Nick Drake**, "Riverman." Unlike the Cubanismo concert, this one didn't make you forget your trouble. This one made you confront them and urged you to turn them into something positive and beautiful, making this concert an unforgettable experience. No wonder **Mark Murphy** was so out of sorts after such an opening performance. Very, very nice.

I think **Mark Murphy** was a little tipsy when he came on. He liked the applause he received so much, he asked for it again. I expected way too much from Mr. Murphy and cursed myself for doing so during his piece. What happened to him? Where was his mercy? There's a limit to the amount of scating and noises one can hear. The highlights, or maybe the dimlights, of the show were his half-hearted renditions of some **Miles Davis** classics. But what happened to his own classics? I was hoping to hear "The Beast" or "Dingwangs." Not a chance. Instead I got that sappy "When I Fall in Love." Everyone clapped, he basked in it, he got his dose and went home. I learnt one very important lesson here: never have high expectations. **RJ**

**JOHN SCOFIELD QUARTET
EGBERTO GISMONTI GROUP**
Friday, June 26

Vogue Theatre
Despite the stark contrast of musical styles between the two sets this evening, the level of playing and the energy with which all the players performed was completely in sync — that is to say, over the top.

The evening began with **Giuseppe's** trio, playing a unique fusion of guitar, keyboards and upright bass. The tempo of the music was ferocious, slowing down in places to allow for changes in melody and to suit the various chord changes. **Giuseppe** eventually relinquished his guitar in favour of a grand piano, allowing for a key-note of sorts. Perhaps the highlights of the set were when the keyboardist picked up a one-third full wine bottle during a pause in the final tune and began to blow into it rhythmically in front of a microphone. **Giuseppe** followed suit by picking up a homemade whistle-flute. The two players then proceeded to work out a complex arrangement that appeared to be entirely improvised on the spot. Definitely a treat to witness.

John Scofield and company took the stage after a short delay and quickly laid into a set of songs culled entirely from Scofield's latest album, *A Go Go*. Scofield's guitar was hardly its usual dominant set at the outset, allowing the other members of the band a chance to showcase their own musical prowess. Throughout the set Scofield and his keyboard player were battling with each other to produce the strongest possible sounds from their respective instruments while maintaining a steamrollering, funk-ed-out groove. While the music wandered between free-form jazz, blues, funk and near-rock, drummer **Bill Stewart** impressed the audience with his odd-time signature solos, at one point even trading licks with the bassist. Scofield eventually brought the screaming musical engine to a halt, but only after showing us why he is probably the most influential jazz guitarist of our generation, fulfilling his well-deserved reputation as a master of unrecognizable music.

The show was mind-expanding. Both groups were more than entertaining and it was a true privilege to have been part of the audience. No wonder there were no vacant seats in the house. **AG**

Real Live Action



LIVE MUSIC REVIEWS

DIRTY THREE

CALEXICO
Saturday, June 13
Starfish Room

Talk about a line-up! A bunch of us were eagerly anticipating this one and, MAN, did we get a show. The **Calexico** bros. were kind enough to do an in-store at Zulu in the late afternoon—they just walked right into the store, fresh from the highway, and played a brilliant one hour (!) set that featured much of the material from their latest (and formidable) album, *The Black Light*. The title song, complete with some crashing guitar-work (that isn't on the album version) was a real highlight for me. Joey proved himself to be not only an incredible guitar player but also a true entertainer, capable of improvising entire songs on the spot: he pulled this one song having to do with borders, and border crossings, and the fact that he was born in Montreal but the customs didn't seem to catch that at the border, etc. right out of his hat—and it worked, both lyrically and musically.

Their performance at the Starfish Room started off in a similarly playful/conversational, but quieter, mode, but Joey soon seemed put off by the constant buzz of the crowd and the (parental) lack of interest—so he cut the banter and they revved things up a bit and brought out some guitar madness, which seemed to win over the audience. They played another one hour set and didn't play a single repeat from the afternoon show. It's amazing how full they sound for a two-piece. Atmosphere, drama, tension: it's all there. Outstanding.

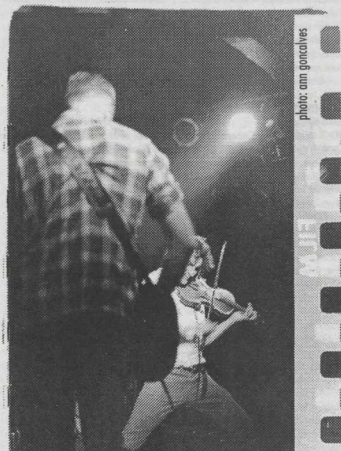
Not to be outdone, the **Dirty Three** came on and trotted out a huge set of their violin-fueled tunes in all their boozey, lovelorn, impassioned glory, complete with Warren Ellis' signature acrobatics and 'ween song monologues on love, life, and chocolate. Some bands play music, others conjure it, summon it, channel it—the **Dirty Three** are of the latter variety. It was the kind of night that left you a believer. It was the kind of night where gently rubbed elbows might lead to fleeting love.

Joe Bloggs

THE INBREDS THE NEW PORNOGRAPHERS BOSSANOVA

Saturday, June 20
Starfish Room

I arrived to see **Bossanova** mid-way through their set. The band had added a keyboardist to their mix since the last time I saw them, providing the band with a very



Dirty Three get into it at the Starfish Room

full sound. Sounding British at times, **Bossanova** seemed to be playing very well as a band.

Next up were **The New Pornographers**. Haven't heard of them, you say? Well, not too many people have. If tonight was any indication, though, you'll be hearing more of them soon. This quintet creates beautiful pop harmonies along the lines of **Zumpano**. Vocalist/guitarist Carl Newman's vocals and harmonies (by the way, he is from Zumpano) were complemented well by the other vocalist/guitarist, Dan Bejar from **Destructor**. They were so catchy and they managed to get a few people on the floor dancing up a storm.

The **Inbreds** drew mostly from their two recent efforts. Mike and Dave were all too polite and thankful for the crowd who lined the front of the stage, complete with people blowing bubbles and handing over their Hawaiian necklaces. The boys certainly belted out the hits. They revisited their earlier releases, *Kombinator* and *Hilaro*, and fulfilled one audience member's constant shouts of "Motherf---! ... Motherf---!" This same guy happened to be at the last **Inbreds** show in town shouting the same request. Ah, bless his soul, and the **Inbreds**, The New Pornographers, and

Bossanova, all for a wonderful night of pop heaven.

Ken Paul

SWERVEDRIVER BARDO POND TRANSISTOR SOUND AND LIGHTING CO.

Thursday, June 25
Starfish Room

Winnipeg's **Transistor Sound and Lighting Co.** surprised me. They were creative and adventurous with their instrumentation. Songs were performed with different arrangements, sometimes including three bass guitars, other times including piano and analog keyboards. It was a refreshing change to see a band deviate from a fixed musical formula. Further, what they played held my interest throughout their 40-minute set: their songs, although varied, never lost consistency.

When I heard that Philadelphia's **Bardo Pond** was signed to Matador records and that they sounded like **My Bloody Valentine**, I couldn't help but look forward to hearing them. I think I

was lacking appreciation for the band's improvisational style, but I would have preferred to hear them focus on developing their songs rather than just playing elongated, swirly swashes of noise. They did, however, manage to make some interesting noises by adding a flute to their otherwise conventional noise-pop band instrumentation. My feelings were mixed, but they certainly did manage to captivate a sizable portion of the audience by the end of their set.

Swervedriver was the reason most people came out to this show, but I have a feeling many were disappointed. Despite years of hearing about the group, this was my introduction to them. While their tight, melodic, fuzzy, high-tempo music was good, it certainly didn't exceed my expectations of them. Nor did it exceed Transistor's performance on the same stage two hours earlier.

Brian Wieser

THE UNDERCOVERS GANGSTER POLITICS J.F.K. AND THE CONSPIRATORS

Wednesday, July 1
Starfish Room

Well, kids, if you missed this one, kick yourself really hard. I don't think it's much of a boast, but I've seen almost all the Canadian ska bands this side of Montreal and **Gangster Politics** are, as far as I'm concerned, the best we got. Don't waste your hard earned dollars on their CD—it doesn't do 'em justice. Live, they were a big bulldozer on the off-beat, with loud horns and impeccable vocals. They've all got their chops to be covering jazz standards, but they only indulged them selves once. All you faux-gang, heavy-metal wannabe, So-Cal **Selpultura-lovin'**, Vancouver ska idiots take heed. These guys

The **Undercovers** are a pretty good glimpse of what's coming up in Canadian ska. Popper, more vocal based, a tad new wave. Songwriting needs workshoping, but give 'em time. Again, the CD isn't really fair to them. Maybe Stomp Records should be devoting more of the budget to artist development. And although the two-toners in town will have my head, **JFK** are on the way out. Sure they're *Aspatul*, but they're the kind of ska your mum wishes you listened to. Trying to be all retro, and then writing songs about *Austin Powers*? They were two-tone-ska-oke. Oh, please. Either way, you add one old mediocre band to one fledgling band and one amazing and relatively unknown group and you get one of the hottest nights around. Too bad that the fans deserved more.

blitter boy

MACH III'S ROOTES GROUP

Saturday, July 4
Rendezvous, Seattle

These two groups played a show together at the Anza Club on June 20 and performed in Seattle (**Rootes Group**'s home) at the **Rendezvous**, a very grimy, stinky, dank club with an even darker small room in the back for shows.

A giddy atmosphere reigned because it was July 4th and there were about 30 impeccably-dressed members of the **Vespa Society** there. **The Mach III's**, in their snazzy new uniforms (thanks to keyboardist and stylist Julie Matson) matched this crowd and moved several audience members to dance wildly, entwining a variety of their body parts together and effectively preventing anyone else from entering the tiny space available for dancing. After a time, an exceptionally moved person walked up to lead guitarist Ryan Ogg and started a conversation. While they talked, this interloper gyrated and pulled down his pants and underwear. Finally, he kissed Ogg, who did not miss a beat, and returned to both his seat and his clothes. Drummer Bryce Dunn demonstrated his well-developed capacity for patter between songs and revealed that nakedness was, apparently, the motif for this trip to Seattle, since the **Mach III's** were mooned on the freeway and then greeted in the Greyhound bus station washroom by a gigantic naked man huffing to himself in an open stall.

The **Rootes Group** had a Union Jack and an enormous **The Who** sticker on their gear, which suffices as a description of their influences. They wore wool suits and I have no idea how they didn't wind up prostrate from heat exhaustion during their set. They cranked their amps, which would probably have suited their

gear in a larger space, but was simply painful in that venue. Their songs were not boring, but they seemed a bit messy and under-rehearsed. I would like to have them again, though, in Wembley Stadium perhaps, along with their great, powerful amps and hopefully their lyrics.

Erin

VANS WARPED TOUR

Wednesday, July 4
PNE Exhibition Bowl

The sets of the many bands were cunningly scheduled so that someone was always playing and the determined fanboy/girl could see all the bands (though not each in their entirety) if willing to madly dash to and fro between the two double-staged areas, in addition to enduring a gauntlet of booings whowing various promotional merchandise. I almost made it.

Unfortunately, I received intelligence (via GTR's own Sko-T) that **The Specials** didn't make it across the border. Since it seemed unlikely a portion of the \$37 ticket price would be refunded in compensation for the no-show of one of the biggest acts on the bill, there was nothing to do but satisfy ska cravings by sampling the smorgasbord of bands with backbeat inclinations.

Highlights included **Mystery Machine**: valley boys do what they do best—melodic indie. Geek chic in a sea of teepunk. **Tilt**: raw girl vocals, sounded like **Iron Maiden** doing ska. **Selector-punk**. **The Piasteters**: best band of the day. Nice suits. Girl on sax is new.

Go. **The Real McKenzies**: local tartan-clad clan of hooligans, Grand Defenders of the Scottish Realm. They did their usual punk versions of Scottish tunes and Scottish versions of punk tunes. Whole haggis o' lun. **Rancid**: skipped on the MTV love "Ruby Soho," but played "Roots Radical" ... yay! Singerman's voice is getting rougher with his years. Otherwise, sweet, solid state set. **Save Ferris**: sultry, sassy, ska diva fronting. More fun than a barrel of Sea Monkeys. **Bad Religion**: these guys have been around long enough to qualify as elder statesmen of the genre. Their popularity has fluctuated over recent years, but they've kept on the straight course through it all, spinning the pedals of rockstar cheese. They kicked out the jams with a diverse set that included a lot of older material. No mass on these boys.

It was a day of sunburn, Skafun, Punkenergy, and SwingStyle—but most of all, it was a day of marketing opportunities. The fine music of the day served to draw a certain youthful segment of the demographic pie to interact in the consumer market. Not very punk in a conceptual sense, I guess things have mightily mutated since 79... but it's the reality we all live in, and some damn fine bands were enjoyed by many. Not a bad deal, really.

Colabot



No band can escape the Starfish, not even the New Pornographers

will blow your beer-stained rock right out of the water.

They cranked their amps, which would probably have suited their

Under Review



ALBUMS • ZINES

ANOTHER JOE Cran-Doodle Dandy (Landspeed)

This is fast, short, snarly punk rock which pays more shameless homage to **NOFX** than all those zillion other bands will admit to. Twenty songs, not one over two minutes. Okay, one. This album is really good. Support your local scene — man, is it ever worth it.

Trevor Fielding

BARE MINIMUM Can't Cure the Nailbiter (RX Remedy)

This band sounds like a watered-down version of **Sonic Youth**: lots of discordant, driving rock and roll with your usual feedback breakdown and angry, yet nasal screaming/talking. Then again, since they're copying one of the world's most innovative bands, there are good points about this album. You'll find some good distortion, clean licks, and melodic notes, minimally plucked, during the guitar-driven songs. Mostly though, the songs get repetitive and end up blending in with each other,

making no song especially memorable. There's really nothing special here that would make me want to listen to it more than a few times.

Chris Corday

BOARDS OF CANADA Music Has the Right to Children (Warp/Skam)

Ah! **Boards of Canada** have created a truly beautiful electronic album. The sheer genius of some of the tracks makes me hold my fresh-faced cheeks in awe. Only about half of the tracks have a beat. The rest are all melodies. Some non-believers have referred to this record as boring, citing its lack of fast rhythms, builds and complex squawks and screeches. However, after careful listening, the complexities and layering become apparent, much like staring at a huge, colorful field painting. The mood of this album seems to mirror the lazy heat of summer days. A theme of children at play occurs throughout and manifests itself as laughter and background chatter.

"Aquarius" has *Sesame Street* like counting and naming of colors. I don't think I could live a day without it.

Shane Vander Meer

BOREDOMS Super Are (Warner Japan)

Here are seven "super" songs (*Super You, Super Are, Super Going, Super Coming, Super Are You, Super Shine, Super Good!*) clocking in at over 70 minutes, recorded between 1976 and '98. This album is long owed and sadly, not available as a domestic release (I don't like to promote buying your music from anything other than the few indie record stores in the city, but for this item, it looks like a quick search on the net will find you in the right place). For those who were hoping **Boredoms** would return to their rock roots after the series of *Super Roots* albums which saw them go ambient and dreamy, this will fulfill your need. But it's not like their previous rock stuff at all — these songs are clearly influenced by Eye's experiments in tape manipulation, with the likes of *Hanatarash* and *Super Roots 6*, and very heavily into bizarre and almost minimal esoteric songs. "Good Good" sounds like a *Van Halen* intro that goes on for eight minutes and has been torn up by a cheap tape player — forcing the song to speed up occasionally to rocket speed. Many songs shift from freakish monster rock to quiet chanting and Indonesian bells, followed by shattered drum beats and melted guitar chords. There aren't all the inane *Ruins*-ish time changes that made the other *Boredoms* albums so immediately impressive, but there is enough experimenting and audacity to make it a fine addition to the already giant *Boredoms* discography.

Lee Henderson

CHETICAMP
Aeroplane Vs. Automobile
(Poster Girl)

With the fall in price of CD manufacturing and high-quality home recording, musical democracy has already gone too far. Bands that aren't ready (especially those with relatively high-profile members such as this one) can easily find someone else to put up the money for it. I'm not implying that **Cheticamp's** debut is bad, just that this record is pretty mediocre. I think a better impression would have been left with me if two of the best songs were released as a 7" single. This collection of 10 tracks

sounds mostly like underdeveloped **Wilco** covers, underperformed by otherwise excellent players, including Dallas Good (of **The Sadies**) and Andrew Scott (**Sloan**). **Cheticamp** doesn't appear to have been a full-time band for long (songwriter and singer Mike Bellitsky was the drummer in **Jale** and remains in **The Vees**), so this could certainly explain things. Given more time, **Cheticamp** will hopefully be able to follow up with an improvement on their future recordings.

Brian Wieser

CONSOLIDATED Dropped (O-7 Welcoming Committee)

G-7 Welcoming Committee Records, based in Winnipeg, is "an independent media outlet whose main function is to produce and distribute music by and/or for people working for emotional social change." Collectively owned and operated, the label scored a coup by securing the latest release from Adam Sherburne's **Consolidated**. With *Dropped*, the Portland stinks to work for them. For them, everything. Blends of rock, hip-hop, jazz, techno, noise and blues serve to showcase the lyric-driven music because, despite how catchy the *Consolidated* sound is, they are all about getting a point across. They dive into gender and sexual equality, racial injustice, overbearing patriotism, and victim/survivor rights. A strong contribution and just what we've come to expect from the conscience of American music.

Blaine Kylo

DANKO JONES Danko Jones EP (Sonic Unyon)

Garage-fueled rock-rock that dwells on lost loves and broken relationships (e.g. all songs). Reminiscent of the **Blues Explosion** and, therefore, not for everyone's ears and appetites.

Steve Guimond

DESTROYER City of Daughters (Tinker/Cave Caneam)

I've listened to this album 20 times or more and I still haven't figured out the "meanings" in almost all of the songs. I think Destroyer has really thrown me for a loop this time. When first "intellectually" assaulted with lyrics like "I want this Cyclops," a cartographer's drunken haste" or "newly husbanded to your voice," my brain seized up. My ego bristled, I reacted: "This album sucks."

Destroyer had done its job, but now I've learned to appreciate that. *City of Daughters* forced me into using my imagination. There are few albums which actually engross the listener in such a way. Dan is a great songwriter. His songs compel me to become involved in interpreting his vague and fragmented lyrics into stories which can span from just one

song to the whole record. Every listen brings new interpretations. The odd recording techniques, unusual songs, and Dan's own voice may appear inaccessible, but a more involved listen opens up a vast landscape of goodies to chew on. And the great musicianship, especially in the few instrumental tracks, really deepens the colours in this landscape and adds some dynamics beyond the songwriting. Unfortunately, this aspect is not duplicated as well in their live shows, as their keyboards, live, present a more generic sound.

Stefan Allen

HARVEY DANGER Where Have All the Merry- makers Gone? (Arenas Rock/Slash/London)

This is a buzz-band that straddles the fine line between today's versions of indie rock and mainstream rock, falling unceremoniously into the latter category. The album's guitar-driven and lyrically-lame songs offer the listener nothing really new, which probably explains CFOX's rotation of the album's first single, "Flagpole Sitta." You've probably heard this song played at hockey arenas recently across the continent (enough said), which ensures its place on the next *Power Play* anthems compilation.

Steve Guimond

RICARDO LEMMO & MAKINA LOCA Mambo Yo Yo VARIOUS ARTISTS Afro-Latino (Putumayo)

The mainstream public and trendy yuppie martini clubs have moved from lounge music to Afro-Cuban jazz, without any sense of the historical trek such music made from Africa to Cuba and back again. Well, I don't really have any sense of history, either. But I refuse to be dissuaded from enjoying **Lemmo** and **Afro-Latino** simply because some idiot lawyer with a silk tie and slobbering cigar turns his tin ear to it every Friday at five. Putumayo has done it again, recording and making available exciting, visceral music. The lilting horns, airy rhythms, and cascading voices make these the best summer-time albums.

Blaine Kylo

LOCAL RABBITS Basic Concept (murderrecords)

This is a sprawling, diverse and all-encompassing sophomore release from this Montreal-based quartet that betrays the band's youthfulness. The album pits the moody, mid-tempo songs of Ben Gunning versus the more upbeat and night-ahead ones of Peter Klaskas. The band's multi-layered approach features the traditional four-piece, augmented by piano, keyboards, horns, harmonies and strings. *Basic Concept* is a very impressive, non-traditional rock album, which is a well-

come change to the scene. Steve Guimond

MONEY MARK Push the Button (A&M)

I have been a longtime fan of the **Beastie Boys** and decided to check out the first major solo effort of the **Beasties'** keyboardist (since *Check Your Head*). Throw the **Beasties** in a blender with a sampler, an acoustic guitar, a lounge-singing red-neck comedian, and a plush couch — and you've got a mess, not to mention the weirdness of **Money Mark**. Strange lyrics, Christmas bells, and guitar riffs alternate with accordion, anarchoist drum 'n' bass break rhythms, and lounge hip hop. Weird lyrics and screeches punctuate: "Look up at the camera/say hello!"

tobias

JOEL R.L. PHELPS The Dummer Trio: 3 (Pacific)

There are only two words which can be used to describe this album: gutwrenching and heart-breaking. This CD is full of just a little bit of drums, bass, brass, slide-guitar, and Phelps' achingly emotional voice. A former member of **Silkwood**, Phelps keeps up the traditions created during his time in that band (reminiscent especially of their incredible *Marco Collins* Sessions acoustic EP) by playing soft chords on his guitar and perfectly supporting them with his sometimes jagged and uniquely uplifting vocals. It's the perfect accompaniment for the depressed indie-rockers who like to sit around on a rainy, northwest day and drink a little high-content alcohol while wallowing in his/her own self-pity. It's guaranteed to make me teary-eyed every time I listen to it and, at the same time, it soothes and calms me like nothing else can. My pick for best album of the year so far.

Chris Corday

RADIO TARIFA Temporal (World Circuit/Nonesuch)

Intelligent, diverse — yet accessible — **Radio Tarifa's** sophomore release, *Temporal*, is worthy of continued applause. Recorded over a two-year period, the nontheatrical Spanish/North African/Arabic sound with ever-increasing focus and precision. **Radio Tarifa's** leader, Fran Sanchez Dueñas (guitar/percussion), delves deeper into the world of flamenco while never straying from what made *Rumba Argelina*, their debut, so fresh. Accordion, flute, box drums, dumbek, electric bass, saxophone and traditional instrumentation meld into one musical vision that is modern and traditional in the same breath. **Gypsy Kings**, this is not.

Radio Tarifa maintains a roots-oriented discovery of their Iberian homeland. Elected

CASH TRADE CONSIGN

RIDE ON

SPORTS CONSIGNMENT

DIAL UP YOUR HOG WITH A SUMMER TUNE-UP

MOUNTAIN BIKES
ROAD BIKES
BMX
SKATEBOARDS
IN-LINE SKATES

CLOTHING
LOTS OF BIKE PARTS
ACCESSORIES
NOVELTY ITEMS
REPAIRS TO ALL MAKES

738-7734 2255 WEST BROADWAY

and intriguing, the group mixes a magical cowl that harkens back to roving minstrels that may have played for a few coins in some Moroccan bazaar in the 14th century.

Capturing the essence of stalls loaded with trinkets, silver, and the odd wisp of haggish, Radio Tarifa are the real goods. There is no need to bargain.

Pieter Hoffmann

SCARED OF CHAKA How to Lose (702/Empty)

Hot damn, they did it again! After an amazing LP last year (*Ma-some Youth*), a three song 7", and a split 7" with Chicago's super punk *The Trailers*, comes this awesome 10" of powerhouse garage punk/pop. Rockin' the party that rocks the body, these guys don't ever let up on these eight blasts that finish before they even begin, meaning you'll be flipping this rakkid more than Aunt Jemima flips them hotcakes! So break out the fire extinguisher, baby, cuz this hotcake is gonna smoke up your living room with cuts like "Up Comes My Supper," "Loaded," "High Karate," and the secret bonus live cover of *Supercharger's* "Buzz Off." Make like a bowling ball and roll on out to your vinyl vendor and scoop this up, quick-like, ya dig?

Bryce Dunn

THE SADIES Precious Moments (Bloodshot)

Imagine the Big One hits. The west coast crumbles, Richmond dissolves into the ooze of the *San Francisco* deluge, and tidal waves rush unnumbered across the Prairies to lap at the Toronto skyline. *The Sadies* would be there, blanket strewn out on the shore, cowboy hats on, playing their own brand of traditional country surf in their newly-appropriate coastal home.

Precious Moments is full of just that: 20 tasty tunes averaging under two minutes, more instrumental than not. And *Ms. Neko Case* is only on one track — they can make music just fine without her golden crooning and have been doing it for some time. If there's no death, it ain't country, so murder ballads abound. "Little Sadie" and "Pretty Polly" stand out, as does the more blues-inspired "Seventy-Six." That ubiquitous roadkillably rhythm does get a little repetitive around two thirds of the way through, proving that even in-surgent country can't always avoid the pitfalls that plague three-chord indie rock. That said, the truth is that *The Sadies* provide the boot stompin' buckshot-sproyin' good time we've come to expect.

Anna Friz

SMASHING PUMPKINS Adore (Virgin)

I used to lie awake at night won-

dering what the next *Smashing Pumpkins* album would sound like. Now I know... it sounds like frickin' *Depeche Mode*. Adore drags on and on and on for 73 minutes. It's one of those monotonous song of terror. Just when you figure the album must be almost over, you discover there's still eight more songs to go. The once familiar wall of guitars are gone and are replaced with key-ploids, electronic effects, and loads of programmed drums.

Okay, they've got a couple of likable songs such as the opening track, "To Sheila," a quiet, low-key song focused on vocals and an acoustic guitar, and "The Love of Dusty and Pistol Pete," a simple, relaxed tune that sounds like it has actually been played and not programmed. But those two songs account for less than ten minutes, leaving over an hour of what sounds like *U2's* *Port of Muri* album.

Fred darf

SOLEX Solex vs. The Hitmeister (Mastador)

From the tiny "Waking up with Solex" to the excessively catchy "Solex Feels Lucky," *Solex* is a hypnotic in a train-clicking-on-the-track kind of way. Sure, it's made from loops of music distilled into tracks. *Solex* (AKA Elisabeth Esselink) home on an old eight-track, but this is not your usual electronic swirl. Her lilting voice fills in the lyrics that float overtop of the music and lend a more conventional folk-like structure to the otherwise largely rhythmic soundscape. Very listenable. Why is *Solex* in every song title? Because the album's all about her/him/it.

Anna Friz

SUBSONICS Follow Me Down (Get Hip)

These guys sure do know the meaning of the phrase, "If it ain't broke, don't fix it." In fact, the only thing that seems to change for this Atlanta, GA trio is the bass player chair (they've had a different occupant for every record, and this is number four). That notwithstanding, this is more trademark *Velvet Underground*/Cramps-inspired rockin' with a dash of '50s rock 'n' roll, pure and simple. Vocalist/guitarist Clay Reed still sounds like the bastard child of *Lou Reed* and *Buddy Holly* and he plays the guitar like his hands are on fire, while drummer Buffi Aguiro still employs her "less is more" philosophy when it comes to pounding out the primitive beat. Check out cool cuts like "Pretty Pills," "I Think You'll like it," "Disintegrate," and the last track, "Ten Dollars," a great song wrapped in a cloak of sarcasm and bitterness — excellent!

Bryce Dunn

EDWIN TORRES Holy Kid (Kill Rock Stars)

Edwin Torres is a daisiad poet for the new millennium and how fitting that he released this collection of sounds with Kill Rock Stars. *Holy Kid* is driven, not just by words, but by language and a bill bissette-esque brand of speech that takes sentences and words apart and rebuilds them with new meaning. "my of the weather," as you float-in-stasis through your wordxchange, how would you have forsokeed a pleasureon-periouserence which could plaster reincarnation anew alive agiver to slay the death of deserty... The backing, sometimes integrated, sounds — that sometimes pass for music — complement the furious chaos of these. With strong shadows of the Dutch sound poet Jaap Blonk, file this into Spoken Word.

Blaine Killy

TRANQUILITY BASS Beep!!! (Astralwerks)

Remixes of "We All Want To Be Free," "The Bird" and "Lo La Lo" from the *La Trunk Fly* album provide an eclectic backdrop to the eastern-Muslim colling female vocals of *Tranquility Bass*. A funky, flute-disco sound mixed with sampled beats create the remixes, including a cheese-ified by *Fat Boy Slim*, the creme de la fromage of Big Beat. The "Skull Valley Dub" of "We All Want To Be Free" definitely sinks in as this album's trip-out, though, along with *Ultramagnetic's* funky drum and bass mix of the same.

tobias

UI Lifelike (Southern)

UI [oo-ee] still have the boss-heavy groove of their earlier singles and LP, *Sidelong*, but on *Lifelike*, the NYC three-piece have come up with an emotive affair with a good deal more staying power. *Lifelike* is a super-key record, and sees the interplay of bassists Wilbo Wright and head-guy Sasha Free-Jones downplayed, giving way to more lush instrumentation, where horns, cellos and (heaven forbid) electric guitars get a little more room. Instrumental p-st rock with a heavy dose of funk, *Lifelike* is a grounded slice, not at all prone to ephemeral meanderings, yet still manages to be pretty, as on the track "Undersided," which flows from sparse, dub-inflected patterns, to a quick, consonant dual bass section, and ends with a melodic cornet passage. Free-Jones has been wary of making music which is too cerebral, or "ivy-league, private rock," instead let's going for a music where anything is possible, but where groove reigns high.

d.henry

UZUME TAIKO Every Part of the Animal (OO ZOO MAY)

Taiko is Japanese for big drum. Taiko drumming is all about the incredible strength and delicacy of animal skin stretched taut and pounded hard.

This album marks the tenth year of existence for Vancouver-based *Uzume Taiko*. As one of the first taiko groups formed in North America, their music and instruments represent the diversity of where they live. The ensemble are especially adept at incorporating seeming non-sequiturs like highland pipes, saxophone and cello along with the big, full sound of taiko drums and the thin, ready shakuhachi.

Of course, no mere CD can compare to the power of a live taiko performance, and *Uzume Taiko* often uses masks and costumes to add to their show. However, this CD is also interactive: plug it into your computer and listen to all the tracks plus gather information on the history of the group and taiko drumming itself. I especially liked the create-your-own-drumming-sequence section.

Anna Friz

THE VANDALS Hitler Bad, Vandals Good (Nitro)

Man, do I love *The Vandals*. Sure, their sound might be a little more polished this time

around, but their tongue is still firmly in cheek. This band is funny! "I've Got an Age Drap," "Money's Not an Issue," "My Girlfriend's Dead" — this album just gets better and better. Their style sure has changed over the years, hey?

I guess that's 'cause the new[ish] guitarist still all the songs now. Topped off with a great version of "So Long, Farewell" from *The Sound of Music*, the album is fantastic!

Trevor Fielding

VARIOUS ARTISTS Housepict: New Skool and Old Flavour (IRMAreca)

Kick drums lined up in formation, basslines at bayonet's ready, charge with sampled New York-style vocals with a touch of garage, and fire Latin drum rhythms on *Don Carlo's* "Purple Day" with a touch of west-coast piano prove soothing, while *DJ Rodriguez's* "Vibes & Tribes" uses a well-worn house groove with repeated almost *Jeff Mills*-ish piano chords to create a *DJ Sneak* stripped-down feel. Later tracks get very vocal and are reminiscent of recent *Masters At Work/Mood 2 Swing* projects but *Oblique's* "House of Blue" restores a touch of the deep non-vocal sound. Well produced, beautiful house.

tobias

VARIOUS ARTISTS Listen Up! Songs from Fraser Academy 97-98 (Independent)

This album features songs written and performed by students between the ages of 10 and 18 who attend Vancouver's Fraser Academy. And let me tell you, these kids have talent! I can't get over the age of some of these artists and it makes for some interesting moments [such as young girls singing about the blackness of night]. All the songs take on a rock format and most really rock. To pick a favorite song would be very difficult because all of the songs have appeal for me in so many ways. Maybe we can hear the next *Catpower*, *Smag*, or *Will Oldham* in the making. Heck, some of the songs remind me of *Patti Smith*! If you have some spare coin, this may be the album to pick up.

Shane Vander Meer

DISCORDER

Cooks up the summer!



BOULEVARD AMPUTATE

by Ted Dave



TED DAVE 98

On The Dial



YOUR ON-AIR GUIDE TO CTR 101.9 FM

SUNDAYS

GET TO THE CHORUS 6:30-8:30AM
ARE YOU SERIOUS? MUSIC 8:30-12:00PM All of time is measured by its art. This show presents the most recent new music from around the world. Ears open.

THEROCKERSHOW 12:00-3:00PM
Reggae into all styles and fashion.
BLOOD ON THE SADDLE alt. 3:00-5:00PM Real cowhit caught in yer boots country.

WIRELESS alt. 3:00-5:00PM
QUEER FM 6:00-8:00PM Dedicated to the gay, lesbian, bisexual, and transsexual communities of Vancouver and listened to by everyone. Lots of human interest features, background on current issues and great music from musicians of all sexual preferences and

gender identities.

HELLO INDIA 8:00-9:00PM
GEETANJALI 9:00-10:00PM

Geetanjali features a wide range of music from India, including classical music, both Hindustani and Carnatic, popular music from Indian movies from the 1930's to the 1990's, semi-classical music such as Ghazals and Bhajans, and also Quawwalis, folk songs, etc.
THE SHOW 10:00PM-1:00AM Strictly Hip Hop - Strictly Underground - Strictly Vinyl. With your hosts Mr. Checka, Flip Out & J. Swing on the 1 & 2's.

DJ DECTER 1:00-4:00AM

MONDAYS

BREAKFAST WITH THE BROWNS 8:15-11:00AM Your favourite brown-

shers, James and Peter, offer a sensory blend of the familiar and exotic in a blend of aural delight! Tune in and enjoy each weekly brown plate special. Instrumental, trance, lounge and ambient.

THE STUPID RADIO SHOW 11:00AM-1:00PM Playing a spectrum of music from garage band to big band, acoustic to electric.

THE MEAT-EATING VEGAN 3:00-4:00PM I endorse you to feature dead air, verbal italics (only when I speak), a work of music by a twentieth-century composer - can you say minimalist? - and whatever else appeals to me. Fog and dyes positive. Mail in your requests, because I am not a human-answering machine.

EVIL VS. GOOD 4:00-5:00PM Who

will triumph? Hardcore/punk from beyond the grave.

BBC WORLD NEWS SERVICE 5:00-5:30PM

BIRDWATCHERS 5:30-6:00PM Join the Sports department for their eye on the Birds.

HANS KLAUS' MISERY HOUR alt. 6:00-7:00PM Mix of most depressing, unheard and unlistenable melodies, tunes and voices.

HIP HOP HAVOC 7:00-9:00PM
THE JAZZ SHOW 9:00PM-12:00AM

Vancouver's longest running prime time jazz program. Hosted by the ever-savvy Gavin Walker. Features at 11.

Aug 3: Legendary pianist/composer Sonny Clark.
Aug 10: Miles Davis at Carnegie Hall 1961, Part I.

Aug 17: Miles Davis at Carnegie Hall, Part II.

Aug 24: Vibist/composer Bobby Hutcherson with Wailing.

Aug 31: Incredible jazz guitar of Wes Montgomery.

VENGEANCE IS MINE 12:00-4:00AM Hosted by Trevor. It's punk rock, baby! Gore from the charts but not from our hearts - thank fucking

christ.

TUESDAYS

J-POP WONDERLAND 6:30-8:30AM

Japanese early morning imports hosted by Shin.

AROUND THE MIDDLE EAST IN AN HOUR 8:30-9:30AM Middle eastern music for your morning drive.

THIRD TIME'S THE CHARM 9:30-11:30AM Tardis trashrock, sleazy surf and pulsating punk provide the perfect

scissor kick to your head every Tuesday morn. There's no second chance when KingFu is used for evil with drunken fist Bryce. Kill ya!!!

FIVE HOUR LUNCH 11:30AM-1:00PM "Have a rock 'n' roll McDonald's for lunch today!"

COLONEL SANDER'S HIDEOUT 2:00-3:30PM

LADY DEATHSTRIKE'S BENTO 3:30-5:00PM Power to the people! Feminist

news, hip hop tracks, lesbianic rock and sushi galore!
BBC WORLDNEWS SERVICE 5:00-6:00PM

SAREGAMA Featuring traditional (classical, light and folk) and contemporary South-Indian music.
THE UNHEARD MUSIC 7:00-

9:00PM Meet the unheard where the unheard and the hordes of hardly heard are heard, courtesy of host Dale Sawyer. Heard up! New music, independent bands.

RITMO LATINO 9:00-10:00PM Get on board Vancouver's only tropical fiesta express with your loco hosts Rolando and Rodrigo as they shake it and wiggle it to the latest in Salsa, Merengue, Cumbia and other fiery fiesta favourites. Latin music so hot it'll give you a tan! [RADIO SABROSA!]

WITCHDOCTOR HIGHBALL alt. 10:00PM-12:00AM Noise, ambient, electronic, hip hop, free jazz, christian better living lp's, the occasional amateur radio play, whatever.

VENUS FLYTRAP'S LOVE DEN alt. 10:00PM-12:00AM Join Greg in the love den for a cocktail. We'll hear retro stuff, groovy jazz, and thicker stuff too. See you here... and bring some ice.

AURAL TENTACLES 12:00AM-VERY LATE Warning: This show is moody and unpredictable. It encourages insomnia and may prove to be hazardous to your health. Listener discretion is

SUN

MON

TUE

WED

THU

FRI

SAT

GET TO THE CHORUS	BBC	j p o p wonderland	suburban jungle	BBC	caught in the red	both sides	
are you serious? music	Breakfast with the Browns	around the middle east	Spike's Musical Pins and Needles	Reel Music	One LOVE	THE SATURDAY EDGE	
	the STUPID RADIO SHOW	Five Hour Lunch	DIGITAL ALARM CHRONOMETER	MUSIC FOR ROBOTS/ Filibuster	Ska-t-t's Scenic Drive	l - p o p wonderl a p	
ROCKERS SHOW	Wilson Material	Colonel Sander's Hideout	love sucks	CANADIAN LUNCH	These are the breaks	POWER CHORD	
	WIRELESS/ BLOOD ON THE SADDLE	The Meat-Eating Vegan	THE ETHER TADL	Sugarcube Factory	justin's time	Little Twin Stars	lucky Scratch
LIPGLOSS AND CIGARETTES	evil vs. good	LADY DEATHSTRIKE'S BENTO	motor daddy	FLEX YOUR HEAD	NARDWUAR & NOISE	hearsay	
QUEER FM	BBC Worldnews	NOOZE	Rachel's Song	BBC World news entertainment desk	NOOZE	RADIO FREE AMERICA	
Hello India	hans klaus' misery hour	SAREGAMA	ESOTERIK/ SOLID STATE	Out For Kicks	Far East Side Sounds/ African Rhythms	SYNAPTIC SANDWICH	
GeeTaNaLi	hip hop havoc	THE UNHEARD MUSIC	and sometimes why/ mary tyler moore show	on air with greased hair		live at the hi-hat	rebel jazz
THE SHOW (hiphop)	THE JAZZ SHOW	RITMO LATINO	Folk Oasis	LIVE FROM THUNDERBIRD RADIO HELL	HOME BASS	Earwax	
DJ DECTER	VENGEANCE IS MINE!	Venus Flytrap/ witchdoctor highball	str8 outta jallundar	Slippery Slot / Groove Jumping	LIAP SINK		
		AURAL TENTACLES	OPEN SEASON	Plutonian Nights			

advised. Ambient, ethnic, funk, pop, dance, punk, electronic, synth, blues, and unusual rock.

WEDNESDAYS

SUBURBAN JUNGLE 7:00-9:00AM

A perfect blend of the sublime and absurd, with your refined and exotic tastes. Jock Velvet and Carmen Chila.

DIGITAL ALARM CHRONOMETER 10:00AM-12:00PM

Electronic. LOVE SUCKS 12:00-2:00PM Music artwork (Culpmixed genres—eclectic, electric included but not mandatory).

MOTORDADDY 3:00-5:00PM

"eat, sleep, ride, listen to Motordaddy, repeat."

BBC WORLDSERVICE 5:00PM-5:30PM

RACHEL'S SONG 5:30-6:00PM

Info on health and the environment. From recycling and conservation projects to diet, health, and consumption and sustainability in the urban context.

ESOTERIK alt. 6:00-7:30PM

Ambient/electronic/industrial/ethnic/experimental music for those of us who know about the illthids.

SOLID STATE alt. 6:00-7:30PM

Featuring the latest in techno, trance, acid and progressive house. Spotlights on local artists, ticket giveaways, & live performances. Hosted by M-Path.

AND SOMETIMES WHY alt. 7:30-9:00PM

versus, godspeed you black emperor!, nutter butters ... these are a few of our fave-oh-wit things. la la lol

MARY TYLER MOORE SHOW alt. 7:30-9:00PM

Girl music of all shapes and sizes.

OLUKASIS 9:00-10:00PM

The show that's not afraid to call itself folk. Featuring the best in local and international acoustic roots music. Singer-songwriters, Cajun, Celtic and beyond!

STRAIGHT OUTTA JALLUNDHAR 10:00PM-12:00AM

Let DJs Jindwa and Bindwa immerse you in radioactive Bhangral! "Chakki de phutay." Listen to all our favourite Punjabi tunes—remixes and originals. Broccoli!

OPEN SEASON 12:00-4:00AM

Mixed bag of surprises coming your way.

THURSDAYS

REEL MUSIC 8:30-10:00AM

Soundtracks and classical.

FILIBUSTER alt. 10:00-11:30AM

From accordion to the backwoods via swingin' lounge sounds ... this show is a genre free zone.

MUSIC FOR ROBOTS alt. 10:00-11:30AM

Via La Robotica Revolution. Estrogen-charged robots on Planet Nixie.

CANADIAN LUNCH 11:30AM-1:00PM

From Tofino to Gander, Baffin Island to Portage la Praise. The Canadian soundtrack for your midday snack!

STEVE & MIKE 1:00-2:00PM

Crashing the boys' club in the pit. Hard and fast, heavy and slow. Listen to it, baby. (hardcore)

JUSTIN'S TIME 2:00-3:00PM

Serving up your weekly dose of Shirley Horn and other jazz-filled confessions.

FLEX YOUR HEAD 3:00-5:00PM

Hardcore and punk rock since 1999. www.geocities.com/SunsetStrip/club/6479/

BBC WORLD NEWS SERVICE 5:00-5:30PM

ENTERTAINMENT DESK alt. 5:30-6:00PM

OUT FOR KICKS 6:00-7:30PM

No Birkenstocks, nothing politically correct. We don't get paid so you're damn right we lose for with it. Hosted by Chris B.

ON AIR WITH GREASED HAIR 7:30-9:00PM

Roots of rock & roll.

LIVE FROM THUNDERBIRD RADIO HELL 9:00-11:00PM

Local muzak from 9. Live bands from 10-11.

SLEEPY SLOT alt. 11:00PM-1:00AM

Farm animals, plush toys and Napalm Death. These are a few of my favourite things. It's all about shootin' the shit and rock n' roll, baby.

PLUTONIUM NIGHTS 1:00-4:00AM

Late night vinyl. Occasional skips. Cheers.

FRIDAYS

CAUGHT IN THE RED 6:30-8:30AM

Garage rock and other things.

ONE LOVE 8:30-10:00AM

Anything and everything from the wonderful world of music, as long as harmonies can be sung, and the melodies be heard.

SKA-TS SCENE-K DRIVE! 10:00AM-12:00PM

Scary and Julie, playing the ropes that gets them dancing and singing in the DJ booth... (no, really!)

THESE ARE THE BREAKS 12:00-2:00PM

DJ Spice brings you a flipped up, freaked out, full-on, funkified, sample heavy beat-lin trip, focusing on anything with breakbeats, be it old school hip-hop jams, fresh drum and bass jump-ups, downtempo experimental trip-hop tracks, cold chillin' 70's soul cuts or crazy-ass white label electrofunk. Versatile at any style.

LITTLE TWIN STARS 2:00-3:30PM

Underground, experimental, indie and women. Jazzzy space rock at its finest.

NARDWUUR THE HUMAN SERVICE PRESENTS ... 3:30-4:00PM

NOIZ 4:00-5:00PM self-titled.

BBC WORLDSERVICE 5:00-5:30PM

FAR EAST SIDE SOUNDS alt. 6:00-9:00PM

Sounds of the transpacific underground, from west japa to east Detroit. Sound system operator, Dan Crow.

AFRICAN RHYTHMS alt. 6:00-9:00PM

David "love" Jones brings you the best new and old jazz, soul, Latin, samba, bossa & African music from around the world.

HOMEBASE 9:00PM-12:00AM

The original live mixed dance program in Vancouver. Hosted by DJ Noah, the main focus of the show is techno, but also includes some trance, acid, tribal, etc. Guest DJ's, interviews, retrospectives, giveaways, and more are part of the flavour of homebase.

PARADIGM SHIFT 12:00-6:00AM

Tobias' Paradigm Shift (Rant), phone-in & kiss your mother with the guests).

SATURDAYS

BOTH SIDES 6:00-8:00AM

Jose Luis discusses free trade and other issues in the Americas.

THE SATURDAY EDGE 8:00AM-12:00PM

Musical you won't hear anywhere else, studio guests, new releases, British comedy sketches, folk music calendar, and ticket giveaways. 8-9AM: African/World

roots. 9AM-12PM: Celtic music and performances.

J-POP WONDERLAND 12:00-1:00PM

Movie reviews and criticism. Once again, Shin brings you the best of Japan.

POWERCHORD 1:00-3:00PM

Vancouver's only true metal show, rock demo tapes, imports and other rarities. Gerald Rathehead and Metal Ron do the damage.

LUCKY SCRATCH 3:00-5:00PM

Blues and blues roots with your hosts Anna and AJ.

RADIO FREE AMERICA 6:00-8:00PM

Join host Dave Emory and colleague Nip Tuck for some extraordinary political research guaranteed to make you think. Originally broadcast on KFC (Los Altos, Cal).

LIVE! AT THE HI-HAT!! alt. 10:00PM-1:00AM

Live—shows and bands—admission \$6.00—Performers are subject to change.* Maximum Soul.

REBEL JAZZ alt. 1:00PM-1:00AM

High. Low. In the middle. All around. Sense. Nonsense. Happy. Sad. Content. Truth. Lies. Shiva. Shiva. None of the above. All of the above. And a sea of synthesis.

EARWAX alt. 1:00AM-DAWN

"Little bit of drum, bit of boss and a whole lot of noise." Late-night radio soundcloud destined to last you hard. Zine features, phot experimental chunes, and the occasional turntable symphony. "Money, we'll rock you on 'til the break of dawn."—G. Smiley



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MONDAY TO FRIDAY

OPEN 9 AM TO 8 PM
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UNTIL 2 PM ON WEEKENDS



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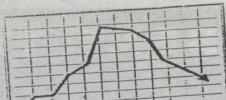
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SPORTS ACTION
ON OUR 2 BIG
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GOOD OLD STANDBY—ALWAYS FUN, ALWAYS DEPENDABLE—THE PIT!

THE STUDENT UNION BUILDING • 6138 SUB BLVD.

CiTR charts



WHAT'S BEING PLAYED ON 101.9 FM

aug. 98 long vinyl

1	evaporators/goblins	i gotta rash	nardwuar/mint
2	various artists	oh canada! 2	lance rock
3	the spinanes	arches and aisles	sub pop
4	bikini kill	the singles	kill rock stars
5	duotang	the cons & the pros	mint
6	gangster politics	s/t	moon ska/stomp
7	tricky woo	the enemy is real	sonic unyon
8	bonfire madigan	... from the bumble	kill rock stars
9	miranda july	the binet-simon test	kill rock stars
10	render useless	s/t	clue #2
11	nomeansno	dance of the headless ...	alt. tentacles
12	amon tobin	permutation	ninjatune
13	d.b.s.	i is for insignificant	sudden death
14	the bomboras	head shrinkin' fun	zombie o go-go
15	the sadies	precious moments	bloodstif
16	shonen knife	happy hour	big deal
17	will oldham	black/rich music	drag city
18	ruins	vrristo	sonore
19	swingin' utters	five lessons learned	fat wreck doctors
20	jk and the conspirators	the mayor of ganja city	stomp
21	closed caption radio	slang x generator	brickyard
22	chixdiggit!	born on the first of july	honest don's
23	bangs	tiger beat	kill rock stars
24	the makers	psychopathia sexualis	estrus
25	bughouse five	everything must sum	east side
26	various artists	up periscope	stardust
27	perfume tree	feeler	world domination
28	various artists	pretty in pop	endearing
29	rainer maria	past worn searching	polyvinyl
30	the monarchid	who put out the fire?	touch & go
31	electrosnics	rampion	drive-in
32	plastikman	consumed	novamute
33	arab strap	philophobia	matador
34	various artists	selector dub narcotic	k
35	versus	two cents plus tax	caroline

aug. 98 short vinyl

1	curse of horseflesh	the fuck you say, jim dandy!	ship rec'd
2	the untamed youth	youth runs wild!	norton
3	the kiss offs	bottle blonde	peek-a-bo
4	icu	despite the smell of colors ...	n.e.w./k
5	catillion	s/t	turnbuckle
6	jule doiron/snailhouse	split	stereo-type
7	the vendettas	can't stop	360 twist
8	the murder city devils	dancing shoes	die young stay pretty
9	run chico run	a secretary speaks	stereo-type
10	rizzo	shymaster	cher doll
11	skabs	greatest hits	wacp
12	various artists	teen scene volume three	misty lane
13	the prima donnas	she had alien written ...	peek-a-bo
14	frigg a go-go	frigg a go-go!	360 twist
15	kg	show me	k
16	tight bros	take you higher	ten-in-one
17	bunnygrunt/rizzo	split	kittybo
18	gaze	seadless	k
19	tren brothers	gone away	secretly canadian
20	ladies who lunch	everybody's happy ...	grand royal

aug. 98 indie home jobs

1	captain cook and the nootka sound	i'm glad for you
2	the colorifics	747 (now i see heaven)
3	the kirby grips	mod boy
4	full sketch	sketchersize
5	jp5	fuzzyhead pills
6	distrayer	karen is in rome
7	brion ruyrk	untitled
8	the go-devils	trigger me
9	london paris	unmatched sock
10	the dirtmints	amaze me
11	the wonderful world of joey	eddie vegas dui
12	closed caption radio	people of the lie
13	the benedictions	oh no, sick side
14	emulsifier	up the down side
15	the hounds of buskerville	blowin' off some steam
16	squeaky	ten twenty-three
17	celestial magenta	in return
18	dreamy angel	laundromatque queen
19	the basils	eyes that break
20	the solution to the problem	serious about lunch hour

top 10 artists i wish i could play on canadian lunch thursdays 11:30 am - 1:00 pm

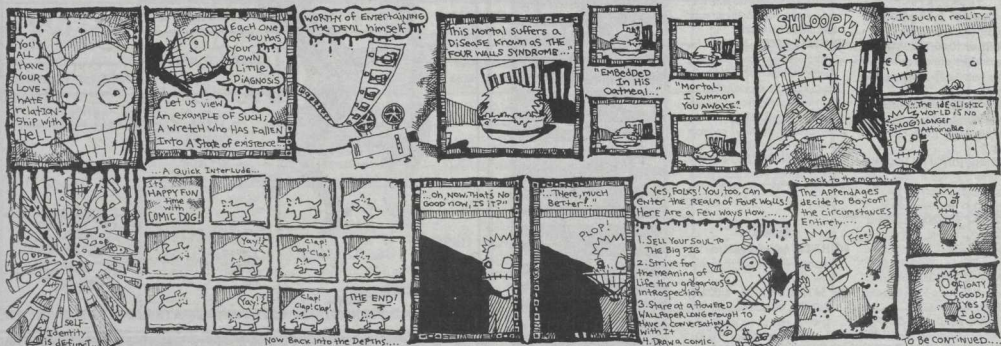
- 1 cat power
- 2 smog
- 3 will oldham
- 4 amon tobin
- 5 bauhaus
- 6 gary numan
- 7 bomboras
- 8 sonic youth
- 9 patsy cline
- 10 firewater

what we listened to ...

SPINANES (ARCHES AND ASHES) • LIZ PHAIR (WHITECHOCOLATESPACE EGG) • SMOG (BURNING KINGDOM) • MOUNTAIN GOATS (SWEDEN) • TUSCADERO (MY WAY OR THE HIGHWAY) • ARAB STRAP (THE WEEK NEVER STARTS ROUND HERE) • BIKINI KILL (THE SINGLES) • BANGS (TIGER BEAT) • VARIOUS ARTISTS (DARIA SAMPLER, VOL. 10) • PULP (DIFFERENT CLASS) • ART BELL

GOOD TASTY COMIC

by Jason da Silva



Datebook



WHAT'S HAPPENING IN AUGUST

FRI 31 The Evaporators, Fortune & Maltese, The Francophobes, Captain Cook & The Nootka Sound@Langley Civic Centre; Tapia & Leturia, Hiru Truku@WISE Hall; Rosie Flores@Doubledrive, Bellingham; Justin Hinds & The Dominoes@Starfish; Grand Opening Party@Blinding Light

SAT AUG 1 Powell Street Festival@Oppenheimer Park; Beastie Boys, A Tribe Called Quest, Money Mark@PNE Coliseum; VanCon98@Sugar Refinery; Bloomsday, Resurrection Mary, Glimmer@Starfish Room; Curious George, Bug, Violet@Anza Club; Uzuome Taiko CD release party@Firehall Arts Centre (280 E. Cordova)

SUN 2 Powell Street Festival@Oppenheimer Park

MON 3 Billy Bragg Combo@Vogue; Girls Against Boys, Buffalo Daughter, Distortion Felix@Starfish Room

TUE 4 Slayer, Fear Factory, Kilgore@PNE Forum

WED 5 Headstones, Nickelback, Ring@Richard's

THU 6 Automatic Slim, Little Gorham Annie@Starfish Room; Wow, The Reel Ones@Railway; Capercaille@Vogue; How to Marry a Millionaire, Gentlemen Prefer Blondes@Pacific Cinematheque

FRI 7 Rocket From The Crypt, Creeper Lagoon@Starfish Room; Eschero@Sonar; Wow, The Reel Ones@Railway; B.B. King, Dr. John@GM Place; Neil Finn, Ebba Forsberg, Morley@Vogue; Dreams Come True@Rage

SAT 8 Buck-O-Nine, Suicide Machines@Starfish Room; The Kiss Offs@Pic; The Butcher Boy, The Winter Gues@Ridge; Janet Jackson@GM Place

SUN 9 The Butcher Boy, The Winter Gues@Ridge

MON 10 Comedy Train: Josh Stubbs, Brad Brake@Railway

TUE 11 Spice Girls@GM Place

SUBMISSIONS TO DATEBOOK ARE FREE!
TO HAVE YOUR EVENT LISTED, FAX ALL THE RELEVANT INFO (WHO, WHERE, WHEN) TO 822 9364, ATTENTION "DATEBOOK." DEADLINE FOR THE SEPTEMBER ISSUE IS AUGUST 15TH!

WED 12 No Fun@Railway

THU 13 Captain Tractor, Rick Colbourne@Railway; The Killers, The Killing@Pacific Cinematheque; Mike Bullard@Plaza of Nations

FRI 14 Six Feet Under, Tendonitis, Hurt@Starfish; Molestics@Railway; Moe Berg@Van Press Club; The Surfdusters CD Release Party@Marine Club; Six Feet Under@Starfish Room; Mike Bullard@Plaza of Nations

SAT 15 CITR PRESENTS: Bauhaus@QET; Molestics@Railway; Murder City Devils@Starfish Room; Backstreet Boys@GM Place; Mike Bullard@Plaza of Nations

SUN 16 Shelly Lennox Band@Naam

MON 17 The Verve, Massive Attack@Key Arena, Seattle

TUE 18 Jazz Fish@Naam

WED 19 Citroen, Secret Three, Forecasts Farewell@Starfish Room; Mike Welterings Band@Railway

THU 20 circlesquare, Ottoban, DJ Science, DJ Remedy@Richard's; Hellenkelter, Third Eye Tribe, DJ Andy B@Starfish Room; Cartoon Party@Blinding Light

FRI 21 The Kingpins, The Malchiks@Starfish Room; Vandal, Brand New Unit, Kid Icarus@Croatian Cultural Centre (3250 Commercial Drive, ALL AGES!); Mary Jane's Not a Virgin Anymore@Blinding Light; Ma Vie En Rose, Character@Ridge

SAT 22 Maow, Junior Varsity@Anza Club; Damn The Dive@Starfish Room; Yvette and Adam (all Mollies Revenge); Chin, Thurston 56@Railway

SUN 23 Ma Vie En Rose, Character@Ridge

MON 24 Jazz Fish@Naam

TUE 25 Paul Milton@Naam

WED 26 Jim Black@Naam

THU 27 Rheostatics, Local Rabbits@Richard's

FRI 28 CITR PRESENTS: NASHVILLE PUSSY, ZEKE@Starfish; A Summer's Tale@Ridge

SAT 29 CITR PRESENTS: NASHVILLE PUSSY, ZEKE@Starfish; Coal, Bocephus King@Railway; A Summer's Tale@Ridge

SUN 30 Red Krayola, David Grubbs@Starfish Room; A Summer's Tale@Ridge

MON 31 Lilith Fair: Sarah McLachlan, Diana Krall, Lisa Loeb, Wild Strawberries, Dar Williams, Angelique Kidjo, Mae Moore, Yvette, Tammy Green@Thunderbird Stadium

SPECIAL EVENTS

BLINDING LIGHT, BACK!
we're hoping that third time's the charm for the blinding light's (formerly edison electric) grand opening (again!), fri. july 31 @ 36 powell. it'll be "multiple-screen mayhem" at the light on this eve. featuring "cool clips from the upcoming schedule, surprise guests and surprise films, and more ..." for info: 878.3366.

22ND ANNUAL POWELL STREET FESTIVAL
one of the best of the year, the powell st. festival — as always, free! — celebrates japanese canadian art, culture, and heritage (and food!). come by oppenheimer park (400 block of powell st.) sat. august 1 & sun. august 2 from 11:30am-7:00pm for sumo, taiko, dance, crafts, film, music, martial arts, and more!

10TH ANNUAL VANCOUVER QUEER FILM AND VIDEO FESTIVAL
don't miss the gala 10th anniversary celebration, put on by the collaborative efforts of out on screen and video in studios, august 6-16th at various venues, each their festival hotline (688.WEST ext. 2014) now!

AND COMING SOON: SQUIRREL NUT ZIP-PERS, BIO RITMO@RAGE (SEPT. 5), NICK CAVE@FIFTH AVENUE THEATRE, SEATTLE (SEPT. 15)

VENUES • BARS • THEATERS • RESTAURANTS • RECORD STORES

The Abyss 315 E. Broadway (side entrance)

Anderson's Restaurant (Jas. in the Creek)

Anza Club 3 W. 9th (Mount Pleasant)

Arts Hotline

Bossix 217 W. Hastings (at Cambie)

Backstage Lounge 1585 Johnston (Granville Island)

Black Sheep Books 2742 W. 4th (at Macdonald)

Blinding Light 36 Powell St.

The Brickyard 315 Carroll St.

Café Deux Soles 2096 Commercial (the Drive)

Café Vieux Montreal 317 E. Broadway (Mount Pleasant)

Caprice Theatre 965 Granville (Granville Mall)

Celebrities 1022 Davie (at Burrard)

Cellar Jazz Cafe 3611 W. Broadway (downstairs)

Chameleon Urban Lounge 801 W. Georgia (Downtown)

Chan Centre for the Performing Arts 6265 Crescent Rd (UBC)

Club Mardi Gras 398 Richards St.

CN Imax Theatre 999 Canada Place

Columbia Hotel 303 Columbia (at Cordova)

Commodore Lanes 838 Granville (Granville Mall)

Cordova Cafe 307 Cordova (Gastown)

Crosswain Traffic 316 W. Hastings (downtown)

Denman Place Cinema 1030 Denman (West End)

Dr. Sun Yat-Sen Garden Main Hall 578 Carroll St.

DV8 515 Davie (downtown)

Firehall Arts Centre 80 E. Cordova (at Main)

Food Not Bombs Vancouver

Frederic Wood Theatre (UBC)

Gorge Pub 2889 E. Hastings (downtown)

Gastown Theatre 36 Powell (Gastown)

The Gate 1176 Granville (downtown)

Greg's Place 4584 Yale Rd. (Chilliwack)

488 6219

684 3777

876 7128

684 2787

689 7734

687 1354

732 5087

878 3366

685 3978

254 1195

873 1331

683 6099

689 3180

738 1959

669 0806

687 5007

682 4629

683 3757

681 1531

683 5637

689 7573

683 2201

662 3207

682 4388

689 0926

872 6719

822 2678

822 9364

684 MASH

688 8701

795 3334

The Grind Gallery 4124 Main (Mt. Pleasant)

Hollywood Theatre 3123 W. Broadway (Kitsilano)

Holt Jazz Society 2120 Main (Mt. Pleasant)

It's A Secret 1221 Granville St. (downtown)

Jericho Arts Centre 1600 Discovery (Pt. Grey)

Jupiter Cafe & Billiards 1216 (near Deman St)

La Quena 1111 Commercial (the Drive)

The Lotus Club 455 Abbott (Gastown)

Lucky's 3972 Main

Luv-A-Fair 1275 Seymour (downtown)

Mars 1320 Richards (downtown)

Maximum Blues Pub 1176 Granville (downtown)

Medialuna 1926 W. Broadway

Minors Pavilion 7191 Granville (Richmond)

Moon Base Gallery 231 Carroll St. (Gastown)

Naam Restaurant 2724 W. 4th Ave (Kitsilano)

Old American Pub 1181 Main (downtown)

Orpheum Theatre 8mitre & Seymour (downtown)

Pacific Cinematheque 1131 Howe (downtown)

Paradise (formerly Graeland) 1250 Richards (downtown)

Palladium 27 Church (New West)

Paradise Cinema 919 Granville (Granville Mall)

Park Theatre 3440 Cambie (South Vancouver)

Piccadilly Pub 630 W. Pender (at Seymour)

Pit Gallery 317 W. Hastings (downtown)

Plaza Theatre 881 Granville (Granville Mall)

Purple Onion 15 Water St. (Gastown)

Queen Elizabeth Theatre Hamilton & Georgia

Raffels Lounge 1221 Granville (downtown)

The Rage 750 Pacific Blvd. South (Plaza of Nations)

Railway Club 579 Dunsmuir (at Seymour)

Richard's On Richards 1036 Richards (downtown)

322 6057

738 3211

738 7755

688 7735

224 8007

251 6626

685 7777

875 9858

685 3288

230 MARS

688 8701

608 0913

738 7151

682 3291

665 3050

688 3456

688 2648

525 0371

681 1732

876 2742

682 3221

681 6740

685 7050

602 9442

665 3050

473 1593

685 5585

681 1625

687 6794

Ridge Cinema 3131 Arbutus (at 16th Ave.)

Russian Hall 600 Campbell (Chinatown)

Scratch Records 109 W. Cordova (Gastown)

Seylenn Hall 605 Mountain Hwy (North Van)

Shadblow Centre for the Arts 6450 Deer Lake Ave. (Bby)

Sonar 66 Water (Gastown)

Southlink Candy Shop 4198 Main (at 26th)

Squish'd Knish 4470 Main (at 29th)

The Space 316 Hastings (downtown)

Starfish Room 1055 Homer (downtown)

Starlight Cinema 935 Denman (West End)

Station Street Cinema 930 Station (off Main)

St. Regis Hotel 602 Dunsmuir (downtown)

Stone Temple Cabaret 1082 Granville St. (downtown)

Sugar Refinery 1115 Granville (downtown)

Theatre E 254 E. Hastings (Chinatown)

Thunderbird Ent. Centre 120 W. 16th St. (N. Van)

Vancouver E. Cultural Centre 1895 Vancouver (at Victoria)

Vancouver Little Theatre 3102 Main (Mt. Pleasant)

Vancouver Press Club 2215 Granville (S. Granville)

Varsity Theatre 4375 W. 10th (Point Grey)

Vet/Washout 1020 Granville (downtown)

Video In Studios 1965 Main (Mt. Pleasant)

Virgin Mega Store 788 Burrard (at Robson)

Vogue Theatre 918 Granville (Granville Mall)

Waterfront Theatre 1405 Anderson (Granville Is.)

Western Front (303 E. 8th Ave.)

Whip Gallery 209 E. 6th Ave. (at Main)

W.I.S.E. Hall 1882 Adanac (the Drive)

Women In Print 3566 W. 4th (Kitsilano)

Yale Blues Pub 1300 Granville (downtown)

Zulu Records 1869 W. 4th (Kitsilano)

738 6311

874 6200

687 6355

291 6864

683 6695

879 9017

682 4171

689 0096

688 3312

488 1333

683 2004

881 8915

988 2473

254 9578

876 4165

738 7015

222 2235

872 2999

872 8337

669 2289

311 7909

685 6217

876 9343

874 4687

254 5858

732 4128

681 9253

738 3232

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Sun 12:00-6:00

Sharp New Sounds This August

DUB NARCOTIC

Out Of Your Mind CD/LP

Olympia, Washington is still Babylon! Still the Fertile Crescent, which to some is the true birthplace of America's D.I.Y indie-pop aesthetic. Bountiful waters flow as Calvin Johnson and co. add up the numbers in this Zulu fave equation: abandon, havoc, trip-pop, and what the world needs right now is Love.

\$16.98 CD \$12.98 LP

GRASSY KNOLL

III CD

Positioned somewhere between Rauschenberg and DJ Spooky, Bob Green (a/k/a GRASSY KNOLL) understands the complexity of jump-cut sonic arrangements — their colour, timbre and collage texture — without sweating the beat! Thurston Moore, who's blown more speakers than anyone this side of the Atlantic, lends a subtle guitar craft to this opus, as the new noise indicators "radical problems" require "radical solutions."

On Network.

\$14.98 CD

HEROIC DOSES

Heroic Doses CD

Now under a different moniker, former Five Style guitarist Bill Dolan returns with another robust serving of smart tunes. And off-kilter, Meters-influenced funk isn't the only style offered now, either. Nope, this is some kinda new rocking hybrid — all very satisfactory! In short, you're gonna wanna get this shit. Rock on, Bill.

\$16.98 CD

Various Artists

MO' FUNK COLLECTION CD

Architects of the cool Chameleon and Sonar vibe, the Mo' Funk Crew jumpstarted our music scene, championing the new urban sounds of a beat driven culture. Raise a glass with Zulu as we salute these capricious conceptions including The Millennium Project, Jazz Pharmacy, One Step Beyond, Soul Crib and more.

\$16.98 CD

MOGWAI

No Education - No Future CD-EP

Ever since My Bloody Valentine whispered into the ambience of white noise, cross-oceanic fuzz has been deemed the blissful sound of the "hinterland." Well, if Scottish lads MOGWAI do indeed hold court in this out-rock networkworld, book my time-share with them now! Young, handsome and equipped with Marshall Stacks — their papers are in order!

\$9.98 CD-EP

SONIC YOUTH

Silver Sessions CD

A benefit CD for San Francisco's Suicide Phone line, SONIC YOUTH "light fire with fire," in an attempt to drown out some noise from the studio beside them, they construct their own high decibel wall of drone. Beauty can be extracted from excess! Another unparalleled canvas from a great band.

\$12.98 CD



PIXIES

At The BBC CD

Archival howls from these much-loved banshees, who here, stripped down in the comforts of John Peel's legendary radio studios, perform a near perfect rock record that's got so much tone its wasted. Vintage Black Francis is like vintage wine — even the dust exudes passion!

\$14.98 CD

TORTOISE

TNT Derrick Carter Remix 12"

Yup, more fab remixes for these reluctant trendsetters. Besides, if the hermetic coolness of TNT caught you off guard, the versions presented here will demonstrate new perspectives for appreciative listening. This isn't just a set down affair either, it's for hooching. Famed producer Derrick Carter knows how to fill a dance floor. Get it and get down.

\$10.98 12"

MOUSE ON MARS

Glam LP

Supposedly this was produced but then rejected for some independent film. But rather than leave it unheard, the boys from MOUSE ON MARS decided to issue it as a limited, vinyl only gem. Really, whatever the reason for its origin, Glam is a fine work, sounding somewhat similar to their other limited vinyl release, Instruments: sparser, more ambient than Audiolack, but with their particular gurgling bass and percussion. A regular Zulu top pick.

\$12.98 (LP ONLY)

OF MONTREAL

Bedside Drama CD

Members of the Elephant 6 Collective which, while last becoming the saving grace of American pop, includes Neutral Milk Hotel, Olivia Tremor Control, Apples In Stereo, Gerbils, Secret Square etc. here shine on a nice jaunt through the folk Beach Boys — jug band country. The word is "Infectious!"

\$16.98 CD

WORLD STANDARD

Country Gazette CD

A new foray from pop-electronic pioneer Haruomi Hosono of Yellow Magic Orchestra, WORLD STANDARD is a sonic essay on the American Western film genre — complete with banjo interludes and hazy ambient soundscapes. This sounds like Cornelius' long lost Texan cousin — or the hobo ghost of a John Fahey record! Subscribe to Country Gazette ASAP!

\$16.98 CD

MARC RIBOT

Y Los Cubanos Positizos CD

Recently mass-popularized by Ry Cooder, Cuban jazz is catching on, and good old MARC RIBOT has the skill to let us know why. Here taking time off from the hustle and bustle of New York, RIBOT is also looking southward for a little equatorial inspiration — American political foibles and hang-ups aside. It all makes sense to us, we're Canadian. What's more, Cuban jazz is cool and laid-back, but still up-tempo and driving, and RIBOT's interpretation is suggestively off-beat. Buy this to complete your summer.

\$16.98 CD

Staff Picks

Brady

Tied & Tickled Trio - s/t
Get Up Kids - 4 Minute Mile
Masada - Circlemaker
Gangpopp You Black Emperor - FF AF
Heroic Doses - s/t
Miranda July - The Binet Simon Test
Plasticman - Consumed
Joel RL Phelps and Downer Trio - 3

Christine

OST - Thomas Crown Affair (MGM Re-issue)
Fantastic Plastic Machine - By Fantastic
Boards Of Canada - Music Has The Right To
Mainstream - Canjam EP
O-Burn's Abstract Message - Ouvre
Rialto - s/t (cde)
Various - Song For Eurotrash
Super Furry Animals - Ice Hockey Hair EP

Grant H

Pere Ubu - Pennsylvania
Pan American - s/t
David Kilgour - And the Heavy 8's
Calexico - The Black Light
Dirty Threes - Ocean Songs
Fugazi - End Hits

Grant M

Dave Alvin - Black Jack David
His Name Is Alive - Ft. Lake
Box Tops - Tear Off
Bessie Bly - Hello Nasty
Various - Stereo Ultra
Billy Bremner - A Good Week's Work

Julie

Arab Strap - Philophobia
Get Up Kids - 4 Minute Mile
Bikini Kill - The Singles
Weakerthens - Follow
Red Monkey - Mass The Moment
Monorchid - Who Put Out The Fire?

Kevin

April March & Los Cincos - s/t
Rocket From The Crypt - RFTC
Billy Bragg & Wilco - Mermaid Avenue
Big Star/Alex Chilton - Beale St. Green
Makers - Psychopathia Sexualis
Money Mark - Push The Button
Tricky Woo - The Enemy Is Real
Kim Lenz & Her Jaguars - s/t
Countdowns - Right On Sound



Miko

Joel RL Phelps and Downer Trio - 3
Miranda July - Binet Simon Test
Gangpopp You Black Emperor - FF AF
Cinemas - Kerry Kerry EP
Verres - 2 Cents plus tax
Rose Melberg - Portola

Nic

Modern Lovers - Live at the Longnorch
Sugar Plant - Happy
Blue Whale - Congregation
Arab Strap - The Weekend Never
Loser - Belle & Sebastian related 7"
The Mod - Magnetic Anomaly
Sonic Youth - Silver Session
David Fischhoff - Winston Park
Money Mark - I've Got Your Head In My Hand
Mogwai - No Education - No Future EP

Paul

Tricky Woo - The Enemy Is Real
Tied And Tickled Trio - s/t
Alvin - German Water
Monorchid - Who Put Out The Fire
Rocket From The Crypt - RFTC

Shahera

Beastie Boys - Hello Nasty
Riotin - Symphonica
Jed Fair & Daniel Fair - 26 Monster Songs
Sukia - Contacto Especial
Sean Lennon - Into the Sun
Saler - Vs. The Hitchhiker
The Hangovers - Slow Dirty Tears
Frank Zappa - Cuzamunga

BONUS

Get a "Staff Pick" title at 10% OFF when you mention this ad!

More Fine Slices Of Music!

GUTTERMOUTH - Live From The

Pharmacy CD/LP
FLA BRAZILIA - Power Clown CD
MARK LAMAGAN - Scraps At Midnight CD/LP
JESUS LIZARD - Blue (now also on CD)
WAGON CHRIST - The Power Of Love CD-EP
AUTECHRE - LP #5 CD/LP

ROSE MELBERG - Portola CD

BOARDS OF CANADA Music Has The Right To CD/LP
SIANSpheric - s/t CD
Various - A COMPILATION OF WARPED MUSIC CD
ADRIAN BELEW - Belewprints CD
MIX MASTER MIKE - Anti-theft Device CD

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